LIBRARY OF CONGRESS BICENTENNIAL
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The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 59, No. 6 June 2000

The Bob Hope Gallery of American Entertainment

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JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Bob Hope's career spans several decades and entertainment forms, including vaudeville, radio, film and television. Mr. Hope recently donated to the Library his archives of scripts, memorabilia and more than 85,000 pages of jokes.

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The *Library of Congress Information Bulletin* (ISSN 0041-7904) is issued monthly by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at www.loc.gov/today.

Research institutions and educational organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Director for Acquisitions and Support Services, 101 Independence Avenue S.E., Washington DC 20540-4100. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610, e-mail lcib@loc.gov.

GUY LAMOLINARA, Editor
JOHN H. SAYERS, Designer

The First Private Eye

Library Receives Pinkerton Archives

BY DONNA URSCHEL

Pinkerton's Inc., the nation's oldest and largest security services company, has donated its archives to the Library. The archives document the history of the Pinkerton National Detective Agency, founded in 1850 by Scottish immigrant Allan Pinkerton, one of the most important figures in crime detection and law enforcement during the latter half of the 19th century.

Approximately 100 boxes of documents and photographs will be added to the Library's Manuscript Division, which holds nine volumes of Pinkerton's Civil War correspondence. The archives encompass the period from 1850 to 1938 and have never been accessible to the public. Selective access was given only to a limited number of authors and historians.

"We are honored that the Library of Congress considers our archives to be of historical significance and are proud to share the details of our organization's past with the nation," said Don W. Walker, Pinkerton's president. "It is particularly fitting that we make this gift in the year we also celebrate the 150th anniversary of the Pinkerton Agency."

The archives donation is part of the Gifts to the Nation Bicentennial Project to celebrate the 200th anniversary of the Library of Congress in 2000. The Gifts to the Nation Project encourages benefactors to donate rare and important materials to the national collection in the Library.

The archives include the following materials: 195 binders on criminal investigations; a large collection of photographs, including criminal "mug shots" of the day; biographical information on Pinkerton and his sons, William and Robert, who continued to run the agency after their father's death; correspondence; personnel files; promotional materials; canvassing papers; privately printed works of instruction for detectives; and privately published volumes on topics of interest of the agency.

ALLAN PINKERTON
PRINCIPAL
Geo. H. BANGS, Gen'l Supt.
Robert A. Pinkerton, Supt. 66 EXCHANGE PLACE NEW YORK
Benj. Franklin, Supt. 45 SOUTH THIRD STREET PHILADELPHIA
F. Warner, Supt. 191 & 193 FIFTH AVENUE CHICAGO.
W. A. Pinkerton, " " "
Clarence A. Seward, Attorney and Counsel for the Agency, 29 NASSAU ST. NEW YORK.
PINKERTON'S NATIONAL
We never sleep.
DETECTIVE AGENCY.

Highlights of the archives include:

- "The Tent Picture" of Pinkerton, outside his quarters, after the Battle of Antietam, in October 1862, with President Lincoln and Gen. John McLernand, a former Chicago attorney. In letters from William Pinkerton, who accompanied his father during the Civil War as a 16-year-old cadet, he recalled that a portrait of the president alone had been planned, but Lincoln had ushered his two Chicago friends into the picture.
- Two 1903 letters from William Rudolph, "The Missouri Kid," to William Pinkerton, in effect begging him to save his life. Rudolph, a young and extremely violent bank robber, had murdered in cold blood a novice detective who was the son of

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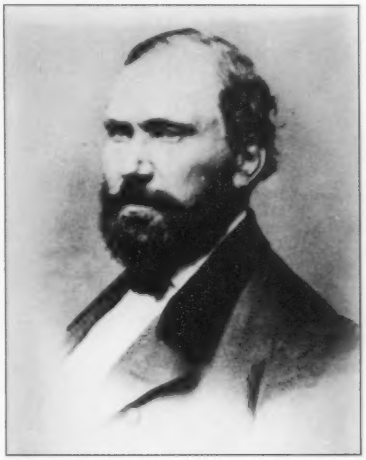
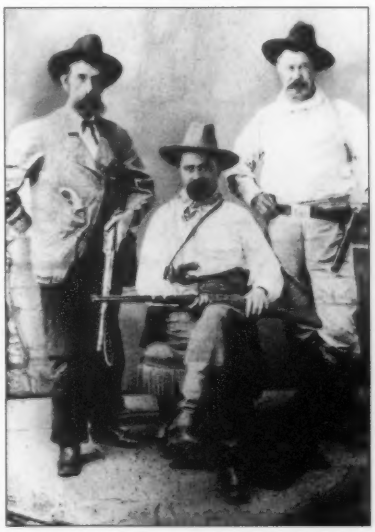
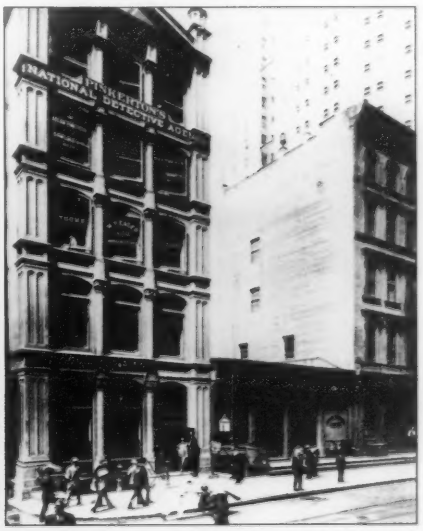


Pinkerton Agency ad; Allan Pinkerton, portrait taken in Mathew Brady Studio, c. 1861





William Pinkerton and railroad special agents, late 1870s; Pinkerton Office, 57 Broadway, New York, ca. 1900

John McShane

Award winners include (front row, from left) Rachel Rees, El'Jay Johnson, Calvin Hargis, Angel Salto and Christine Yin; (back row, from left) Kt Harmon, Gracie Jordan, Robert Hass, Eon Justin Hatter, Kevin Maher and Shintaro Maeda.

'River of Words'

Winners and Finalists Honored at the Library in April

BY JOHN Y. COLE

The fifth annual River of Words awards ceremony, held in the Library's Mumford Room on April 29 combined excited young people, proud parents and guardians, good poetry and art, and an enjoyable and informative learning experience about the environment.

Twelve young people, ages 6 to 17, were honored for their creativity in linking poetry and art to their awareness of the environment around them. Emphasis in this national contest is on the theme of watersheds. As in past years, program moderator and former Poet Laureate Robert Hass responded to each poem and work of art and its author, often drawing insightful and surprising comments from the young creators.

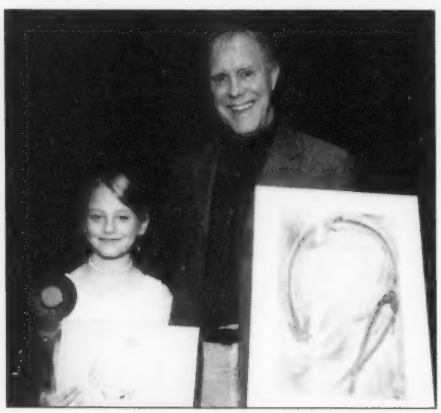
The Center for the Book cosponsors the project with the International Rivers Network. River of Words was founded by Mr. Hass with Pamela Michael, who serves as project director. State centers for the book in Arizona, Colorado, New Mexico and Utah are among the many organizational participants. Support comes from more than a dozen corporations, foundations and individuals.

The following students were honored at the ceremony:

- **International Grand Prize (Poetry):** Christine Yin, age 13, Guangzhou, China.
- **National Poetry Grand Prizes**: Calvin Hargis, 8, Aztec, N.M., Gracie Jordan, 12, Woodside, Calif., Kevin Maher, 12, Lafayette, La., Kt Harmon, 17, Vicksburg, Miss.
- **National Art Grand Prizes**: Angel Salto, 6, Brooklyn, N.Y., Rachel Rees, 10, Susanville, Calif., Shintaro Maeda, 14, Wichita, Kan., Eon Justin Hatter, 15, Decatur, Ga.
- **Shasta Bioregion Prize**: Brett Docherty, age 17, Bolinas, Calif.
- **Anacostia Watershed Prize**: El'Jay Johnson, 8, Washington, D.C.

The state of Georgia was featured in the program. The Georgia River of Words project presented a brief video about its activities, and Petey Giroux, the Georgia coordinator, in a costume as "Earthina," in words and music presented Mother Earth's views about the importance of water ("Why Don't You Keep It Clean? You Can Adopt A Stream! Pollution We've Seen: Clean Water's Nifty Peachy Keen!)

Then Mr. Hass presented the 2000 River of Words Teacher of the Year Award to Pamela Segers from Avondale Estates High School in Decatur, Ga. Nancy Larson Shapiro, director of the Teachers and Writers Collaborative in New York City, also spoke during the program and offered her support to the project.



John McShane

National Art Grand Prize winner Rachel Rees with former Poet Laureate Robert Hass at the River of Words awards ceremony.

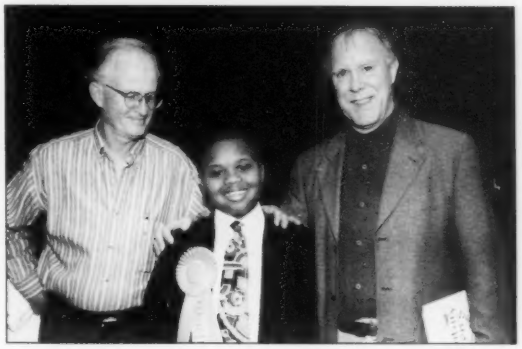
In connection with River of Words 2000, on April 27 students from the Washington area attended a workshop that included a visit to the Anacostia River, which is a branch of the Potomac. On May 2, the Center for the Book hosted an educator's workshop that attracted 35 teachers, museum specialists and reading promoters.

Poetry from the 2000 prize winners and finalists has been published in a 55-page booklet, *River of Words: The Natural World as Viewed by Young People.* The artwork by the 2000 winners may be seen on the River of Words Web site.

In her introduction to the new booklet, Pamela Michael notes that a recent study showed that although "children in the United States could identify over a thousand corporate logos, few could recognize and name more than a handful of the plants that grew in their own neighborhoods." River of Words, she explains, "was created to help children regain an intimacy with the web of life and to develop a rich and sustaining" feeling for the "language of landscape."

The deadline for next year's contest is Feb. 15, 2001. For more information, contact River of Words, P.O. Box 4000-J, Berkeley, CA 94704, e-mail: row@irn.org; Web site: www.riverofwords.org. ◆

Mr. Cole is director of the Center for the Book.



John McShane

Robert Boone of the Anacostia Watershed Society, Robert Hass and El'Jay Johnson, winner of the Anacostia Watershed Prize.

Pinkerton

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a Pinkerton superintendent. The letters were written from jail, following Rudolph's capture after an escape and long manhunt. Rudolph later was hanged.

• An original 1901 photograph, by DeYoung Studio, in New York, of Harry Longbaugh, "The Sundance Kid," and his mistress, Etta Place, taken just before their departure for Argentina. Pinkerton detectives learned of the photograph when they were in Manhattan weeks later investigating the rumored embarkation of the "Wild Bunch" leaders. DeYoung, who knew nothing about the notoriety of his customers, reportedly was impressed with their elegance, and supposed that they were members of "Western Society." This is the only known photograph of Place. Pinkerton cropped separately the images of Place and Longbaugh, and reproduced both in "WANTED" posters.

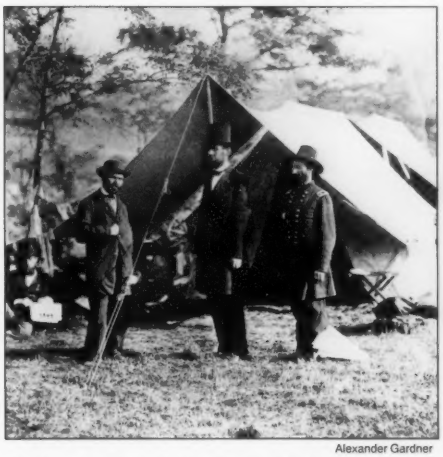
Of the 195 criminal investigations binders, two-thirds cover the period of Pinkerton's greatest activity in criminal work, from 1880 to 1910. The binders contain photographs and sketches of criminals, suspects and gang members, as well as Pinkerton operatives; photographs and illustrations of burglar tools, safe-cracking equipment, and crimes in progress; "REWARD" and "WANTED" posters and handbills; many press clippings from 1870 to 1938; penciled daily draft reports from detectives; criminal histories (Pinkerton "rap sheets"), gang histories, and crime chronologies.

Also included are "office narratives," written by clerks, covering all or parts of an investigation; interoffice communications concerning investigations; correspondence with local law enforcement officials; correspondence with Pinkerton informants; letters to Pinkerton from criminals; and correspondence between criminals.

Ownership of the detective agency remained in the Pinkerton family for many years. In 1884, Pinkerton passed the agency to his sons, William and Robert. His grandson, Allan II, inherited the agency in 1907, and his great-grandson, Robert II, in 1930. When Robert Pinkerton II died in 1967, without a male heir, family direction of the corporation came to an end.

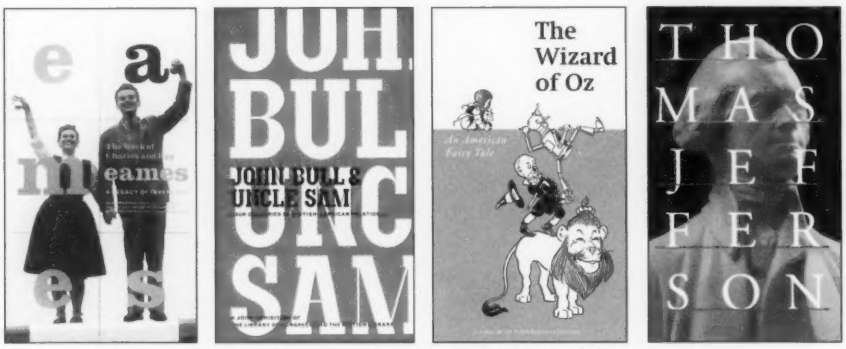
Pinkerton's Inc., has since grown to a $1.5 billion organization that provides a wide range of security services. The company has its U.S. headquarters in Westlake Village, Calif., and is a member of the Securitas Group of Stockholm, Sweden, a world leader in the security industry. ◆

Ms. Urschel is a freelance writer in the Library's Public Affairs Office.



Alexander Gardner

"The Tent Picture"—Allan Pinkerton, President Abraham Lincoln and General John McLernand at Antietam, 1862; Harry "The Sundance Kid" Longbaugh and Etta Place, New York, 1901, prior to emigrating to Argentina.



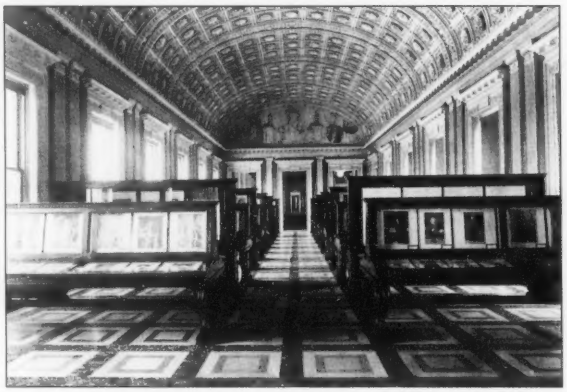
Covers of the brochures of the Library's Bicentennial exhibitions.

Bicentennial Background

Exhibition Catalogs and Brochures

By JOHN Y. COLE

A trend is developing in the Library's exhibition-related publications. The printed catalogs, checklists and publications accompanying the four Bicentennial exhibitions, for example, are varied in size and nature but together reflect these patterns: less emphasis on large, scholarly and comprehensive volumes; partnerships with publishers outside the Library, both commercial and scholarly; and an emphasis on brief, colorful and well-illustrated "checklists" that are distributed without cost to the viewing public.



An exhibition of prints on display in 1901 in the Southwest Gallery of the Thomas Jefferson Building.

Attractive brochures were produced for each of the four Bicentennial exhibitions Reflecting the Bicentennial theme of "Libraries, Creativity, Liberty," these exhibitions are: "The Work of Charles and Ray Eames: A Legacy of Invention" (reflecting creativity; Library of Congress, May 20–Sept. 4, 1999, currently on tour); "John Bull and Uncle Sam: Four Centuries of British American Relations" (reflecting libraries; Library of Congress, Nov. 17, 1999–March 4, 2000); "The Wizard of Oz: An American Fairy Tale" (reflecting creativity; Library of Congress, April 21–Sept. 23, 2000) and "Thomas Jefferson" (reflecting liberty; April 24–Oct. 31, 2000).

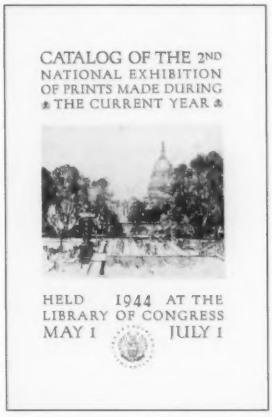
Images from the Library's major exhibitions became available online from the Library's Web site in the early 1990s, and today that availability helps shape decisions about the nature of the printed exhibit catalogs and related publications. Other factors, all present since the Library's first exhibitions early in the 20th century, include the exhibition's overall purpose, the size of the expected viewing audience and the cost and funding source for the proposed catalog, checklist or related publication.

The Library's formal exhibitions program began, like so many other Library of Congress activities, with the opening of the Jefferson Building in November 1897. The following second story spaces were set aside "for exhibition purposes" by John Russell Young, Librarian of Congress 1897-1899: the Northwest Gallery (then called "Curtain") and Pavilion, where the Jefferson exhibition is today; the Southwest Gallery and Pavilion, today's location of the "American Treasures of the Library of Congress" exhibition; and the Southeast Pavilion, which is between the Hispanic and European Divisions. The Library's first "exhibitions," mounted in 1898, were displays of prints from the Department of Graphic Arts and rare and early printed books. No printed descriptions of the items exhibited have been located.

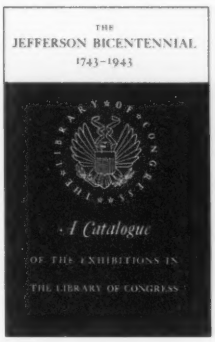
The first major Library of Congress exhibition, and the first to be well documented, was one that the Library mounted about its own activities in the U.S. government pavilion at the 1904 Louisiana Purchase Exhibition or "World's Fair" in St. Louis in 1904. A Library of Congress Exhibits Office was not, however, formally established until 1942.

Following is a sampling of the variety of exhibition descriptions, catalogs and checklists produced by the Library prior to the Bicentennial. Unless otherwise noted, the publisher is the Library of Congress.

The Library's 1904 *Annual Report* includes as an appendix (pp. 227-287), a detailed report about the Library's exhibition at the Louisiana Purchase Exposition in St. Louis. It includes a diagram of the layout, photographs and a complete description of the exhibition's major sections and all of the items displayed from the Library's collections. The Library also published a series of pamphlets describing the exhibition.



Catalog of the 2nd National Exhibition of Prints Made During the Current Year, Held at the Library of Congress, May 1-July 1, 1944. 28 p.

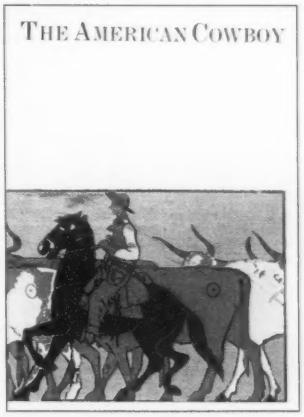


The Jefferson Bicentennial, 1743-1943. A catalog of the exhibitions that opened at the Library of Congress on April 12, 1943. It includes "The Permanence of Jefferson," an address delivered at the Library on April 13 by Supreme Court Justice Felix Frankfurter. 171 pages.

Kansas and Nebraska: Centennial of the Territories. 72 pages, 1959. This catalog for one in a series of exhibitions commemorating anniversaries in histories of various states also contains an address at the exhibition opening by Kansas Sen. Andrew Schoeppel.

Image of America: Early Photography, 1839-1900. A catalog of an exhibition at the Library that was on display Feb. 8-April 22, 1957. 88 pages. In the preface, exhibits officer Herbert J. Sanborn explained that the 348 photographs were selected "on the basis of the importance of the subject in depicting various aspects of American history, life, and progress," and that the exhibition "was assembled in the hope that it would make the photographic resources of the Library better known and encourage the further use of them."

Fifty Years of Animation: Building a Better Mouse, by J. Michael Barrier, 1978. 36 p. The catalog for a ground-breaking popular culture exhibition on display at the Library from Nov. 21, 1978–Jan. 30, 1979.



The American Cowboy, by Lonn Taylor and Ingrid Maar. 228 pages, 1983. One of the Library's first "coffee table" books, this volume documents a major exhibition presented at the Library on March 26, 1983-Oct. 2, 1983. It presents essays, many color illustrations and a four-page list of "exhibition items not illustrated." In his acknowledgments, project coordinator Lonn Taylor calls "The American Cowboy" exhibition and catalog "the most extensive study of an American folk hero ever undertaken by a public institution.

Living Traditions of Russian Faith: Books and Manuscripts of the Old Believers, by Abby Smith and Vladimir Budaragin. 51 pages, 1990. This booklet describes and presents color photographs of books in an exhibit displayed by the Library of Congress during the May-June 1990 visit to America of Soviet President Mikhail Gorbachev.

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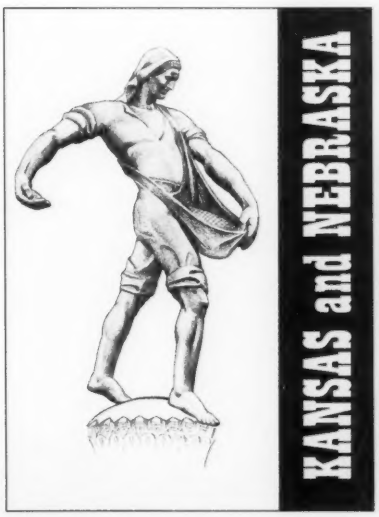
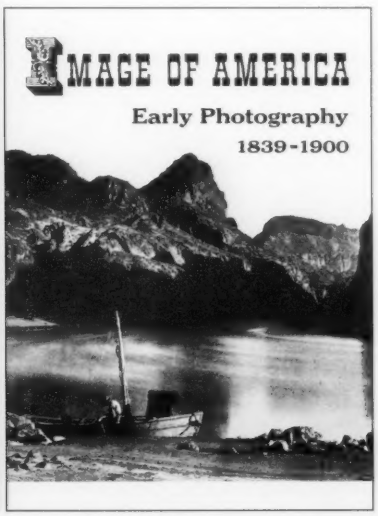
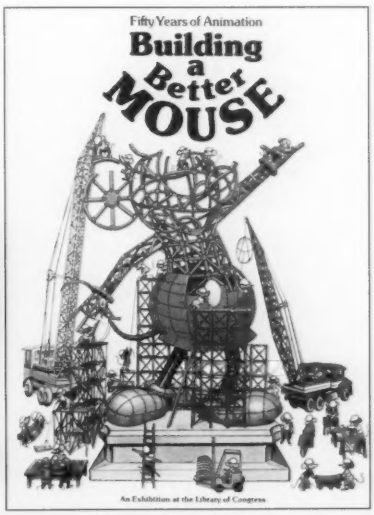






Friends Honor Ruff

Charles F.C. Ruff Receives Wickersham Award

BY ANNE L. MERCER

The Friends of the Law Library of Congress presented the 2000 Wickersham Award for "exceptional public service and dedication to the legal profession" to Charles F.C. Ruff on March 28.

In the Chamber of the Supreme Court, Mr. Ruff was recognized for his remarkable legal career, which has combined public service at the highest levels, zealous and effective representation of clients in private practice, the teaching of law and legal scholarship and a commitment to the profession.

Abe Krash, president of the Friends of the Law Library of Congress, congratulates Charles Ruff on winning the 2000 Wickersham Award during a March 28 ceremony in the Chamber of the Supreme Court.

At the dinner in the Supreme Court Great Hall, Associate Supreme Court Justice Stephen G. Breyer welcomed the group to the court and reminisced about his association with Mr. Ruff. The event was hosted again this year by Gail Littlejohn, senior vice president for government affairs of Lexis-Nexis.

Following dinner, the group moved to the court's chambers, where they were welcomed by Law Librarian Rubens Medina. "Once again, it is an honor and a pleasure for me to welcome you back to these historic chambers for what to us in the Law Library of Congress has become the event of the year, the Wickersham Award Dinner. We are proud, and it is fitting, that this institution–the Law Library of Congress, an integral part of the legal and lawmaking tradition of this country–is associated with this great tradition."

Tributes to Mr. Ruff were offered by three longtime associates. Associate Deputy Attorney General David Margolis offered remarks in behalf of Eric Holder Jr., deputy attorney general of the United States, who was unable to attend. He was followed by Charles Miller who has worked with Mr. Ruff at Covington & Burling for many years, and Lloyd N. Cutler, of Wilmer, Cutler & Pickering, who was himself the award winner in 1996. All three spoke with affection and humor and related personal experiences from working with Mr. Ruff during his varied career. This included his role as the last special prosecutor in the Watergate investigations, his work as the second-ranking official of the Department of Justice and his time heading both of the District of Columbia's public law offices — serving as U.S. attorney and as Corporation Counsel. He became known most recently to the nation while serving as counsel to the president. His handling of President Clinton's defense in the impeachment trial won him praise on both sides of the aisle.

Following the remarks, Abe Krash, president of the Friends and master of ceremonies, presented the award and Mr. Ruff thanked the speakers for their warm remarks.

Among those in attendance from the Library of Congress were Daniel J. Boorstin, Librarian of Congress Emeritus; Prosser Gifford, director of the Office of Scholarly Programs; Daniel Mulhollan, director of the Congressional Research Service; Elizabeth Pugh, general counsel; David Sale, director of legal research; and Winston Tabb, associate librarian for Library Services. Also in attendance were William T. Coleman Jr., the 1997 Wickersham Award winner; David Leebron, dean of Columbia Law School, Mr. Ruff's alma mater; James P. Hoffa, president of the Teamsters Union; David Kendall, counsel to the president; and the executive director of the American Association of Law Libraries, Roger Parent, together with the president-elect of the association, Robert L. Oakley of the Georgetown University Law Center.

The Law Library of Congress is the largest and most comprehensive source of legal information in the world and a research center for foreign, international and comparative law. The Friends of the Law Library of Congress is a national nonprofit group that encourages awareness of and support for the Law Library. The Wickersham Award is named for George Wickersham (1858-1936), who, with other noted jurists, attorneys and scholars, conceived the Friends as a way to help build a great national law library. Wickersham was a partner in the firm of Cadwalader, Wickersham & Taft, a benefactor at this year's dinner.

Two additional benefactors providing major support for the 2000 Wickersham Award dinner were Lexis Publishing and West Group. Patron supporters were BNA Inc., Covington & Burling, and Wilmer, Cutler & Pickering. ◆

Ms. Mercer is the executive director of the Friends of the Law Library. For more information about the Friends or the Wickersham Award, contact her at (202) 707-5076.

Law Day 2000

Law Library of Congress Hosts Annual Event

By MARIE-LOUISE H. BERNAL

> *"Now, therefore, I, Dwight D. Eisenhower, President of the United States of America, do hereby designate Thursday, May 1, 1958, as Law Day–USA. I urge the people of the United States to observe the designated day with appropriate ceremonies and activities; and I especially urge the legal profession, the press and the radio, television and motion picture industries to promote and to participate in the observance of that day."*

Since that day, every U.S. President has annually issued a Law Day Proclamation, and the activities surrounding the event have not abated, as evidenced by the Planning Guide the American Bar Association (ABA) distributes every spring as well as by the special Law Day Chair the ABA appoints to coordinate and inspire Law Day events nationwide. The theme for the year 2000 celebration was "Speak Up for Democracy and Diversity."

Former Sen. Charles McC. Mathias, Law Librarian Rubens Medina, Charles Rhyne, Margaret Hennebry, president of the World Jurist Association, and Abe Krash, president of the Friends of the Law Library of Congress, at the Library's recent Law Day celebration.

History, of a kind, was made when the Law Library on May 1, 2000, honored and featured as speaker the originator of the idea of Law Day, Charles S. Rhyne. In introducing the speaker, Law Librarian Rubens Medina described Mr. Rhyne, 88, as "a distinguished lawyer in private practice, a prominent litigator and a prolific author who spent most of his career at the center of political power. He counseled several presidents and became a recognized expert in the field of aviation law. As a passionate proponent for human and civil rights, he fought discrimination throughout his career wherever he encountered it.

"As a litigator, Mr. Rhyne successfully argued many cases before the Supreme Court. His desire to increase the public's awareness of the rule of law and to halt the use of force found its ultimate expression in 1958, when President Eisenhower, through Mr. Rhyne's efforts, signed a Presidential Proclamation declaring May 1, 1958, as Law Day USA. These efforts received worldwide attention, when *Time* magazine devoted its May 8, 1958, cover to Charles Rhyne, then president of the American Bar Association."

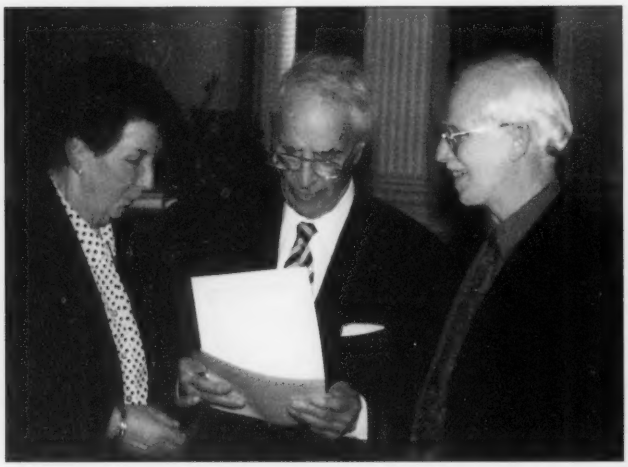
The Law Librarian concluded by noting Mr. Rhyne's remarkable "ability to translate his vision into reality, which has not only earned him numerous honorary degrees and positions of leadership, but also two Nobel Prize nominations. However, his crowning moment came in 1963, when 2,500 legal representatives from all over the world came together in Athens to discuss how to extend the rule of law internationally in the first World Peace Through Law Conference. He served as president for the World Peace Through Law Center from its inception until the organization in 1991 changed name to the World Jurist Association."

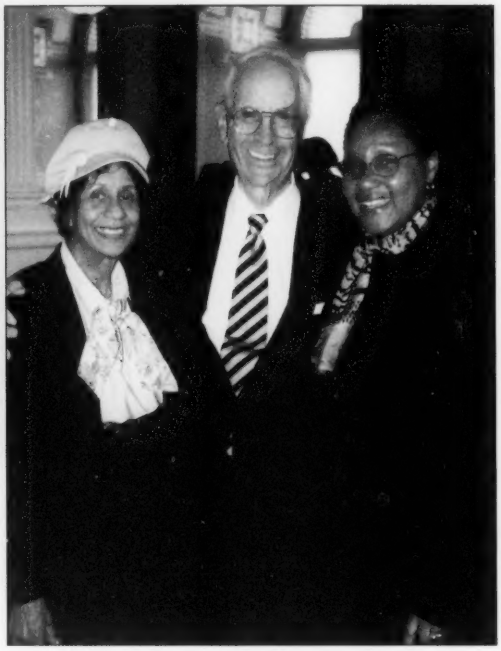
Mr. Medina also thanked the Friends of the Law Library of Congress. With the support of the Friends, "the Law Library has been able to develop its own annual tradition to observe Law Day, as a way to celebrate the significance of law and the legal profession here and in other countries of the world, and as a way to reflect the wealth of the Law Library's vast global collection and the expertise and diversity of its research and reference staff. " The Friends were represented by Abe Krash, president; former Sen. Charles McC. Mathias, member of the board; as well as by the executive director, Anne Mercer.

"It is an honor to speak to you in the Library building dedicated to Thomas Jefferson," Mr. Rhyne said. "I think Jefferson, with his belief in freedom of thought and individual liberty, as well as his recognition of the importance of a public declaration of these rights, would have approved of the Law Day we celebrate.

"I thought you might be interested in the way Law Day came about, and the way it has changed with the times. Mine will not be a scholarly presentation, but I hope it will offer some insight, and some amusement, about how public pronouncements often come into being.

"The justifications for a Law Day were twofold, one timeless and one very much a product of its times. The timeless notion was the use of law to





Speaker Charles Rhyne explains the background of the text of the original Law Day radio broadcast he delivered on May 1, 1958, to Margaret Henneberry and Richard Danner of the Duke University School of Law; Mr. Rhyne with Margaret Bush Wilson (left) and Mabel McKinney-Browning of the American Bar Association

achieve individual and social justice. The application of that notion to the Cold War, to contrast democracy with communism, was a product of its times, but one which, I think, is relevant to the new democracies which have replaced the communist regimes."

Mr. Rhyne then revealed how he persuaded President Eisenhower to sign the Law Day Proclamation.

"The immediate inspiration for a May 1 celebration of Law was directly related to the Cold War. For many years, the American news media gave front-page headlines and pictures to the Soviet Union's May Day Parade of new war weapons. I was distressed that so much attention was given to war-making rather than peacekeeping.

"My idea was to contrast the United States' reliance on the rule of law with the Soviet Union's rule by force. To that end, I drafted a U.S. Presidential Proclamation, which made its way from John Foster Dulles, secretary of state, to Sherman Adams, chief of staff to President Eisenhower, and stopped there.

"Time passed. May 1 was fast approaching and I had heard nothing, so I went to see Adams. He pulled the Proclamation out of his desk and gave it back to me, saying 'The President will not sign a Proclamation praising lawyers!'

"I strode down to the Oval Office and handed it to President Eisenhower himself. As he stood there reading it, Adams burst in yelling 'Do not sign that paper praising lawyers!'

"The President held his hand up for silence until he had read the entire document. Then he said 'Sherm, this Proclamation does not contain one word praising lawyers. It praises our constitutional system of government, our great heritage under the rule of law, and asks our people to stand up and praise what they have created. I like it and I am going to sign it.' And he did. ... It has always seemed to me that Adams thought I was urging not recognition of Law Day but recognition of a Lawyers' Day, sort of like Mother's Day or Father's Day. I am glad that President Eisenhower set him straight."

Mr. Rhyne closed by expressing the hope "that the opportunity which Law Day provides to reflect on the use of law by both nations and individuals will prompt both you in this audience and the leaders of nations to explore ways in which not only the Internet, but also other new technologies, can make more law more readily available to those who need it."

The event was held in the Jefferson Building and attracted an audience of close to 100, including Margaret Bush Wilson, the American Bar Association chair of Law Day 2000, and her colleague Mabel C. McKinney-Browning, director of the ABA Division of Public Education. Also in attendance was Senior Associate Dean Richard A. Danner of the Duke University School of Law, to represent Mr. Rhyne's alma mater. Among other guests in the audience were Margaret Henneberry, president of the World Jurist Association; Kamla K. Hedges, director of Library Relations for the Bureau of National Affairs; Marilou M. Righini, consultant and editor for Transnational Publishers Inc.; Hans Wabnitz, legal counsel at the World Bank; Luz Sadak, Inter-American Development Bank; and Susan Hoban and Joel Sachs from NASA.

Joining staffers from the Law Library and from other parts of the Library of Congress were also many law librarians, such as Linda Corbelli from the Supreme Court Library; Randall J. Snyder from the Executive Office of the President Law Library; and Mary Alice Baish, associate Washington affairs representative, Georgetown University Law Center, representing the American Association of Law Libraries. ◆

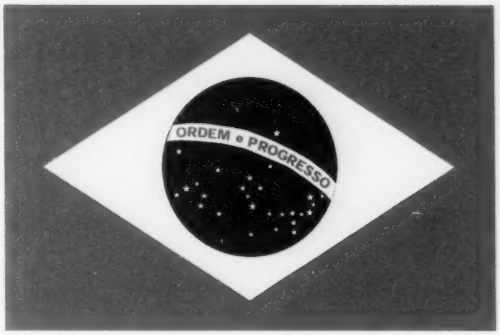
Ms. Bernal is special assistant to the Law Librarian.

'500 Years of Brazil's Discovery'

Cultural Ambassador Helps Celebrate Brazil's Milestone

BY GAIL FINEBERG

José Mindlin, former cultural secretary of São Paulo, Brazil, and director of the Guita and José Mindlin Library, helped the Library's Hispanic Division and the Brazilian Embassy celebrate "500 Years of Brazil's Discovery" on April 26 in the Pickford Theater.



Welcoming Mr. Mindlin to the Library, Dr. Billington spoke of his guest's wide-ranging interests, reflected in his personal library of more than 25,000 titles, of which some 10,000 are rare books. Mr. Mindlin's public career began as a reporter for one of the leading newspapers of São Paulo; he is now the chairman of its editorial board. A lawyer, entrepreneur and a man of letters with interests in Brazil's culture, economy, politics, science and business, Mr. Mindlin is "one of the Renaissance men of our times," Dr. Billington said.

Mr. Mindlin has been a generous and faithful supporter of the Library of Congress, not only through his donation of publications, but also through his involvement in the funding of at least four long-term internships at the Library.

He focused on four centuries of Brazil's history—its colonial period (1500 to 1822) and the shaping of its national life during the remainder of the 19th century, which, he said, "must be separated from what came after."

He noted that Brazil's human history predates European contact. "It is easy to speak about the importance of celebrating 500 years of Brazil, but to begin, is this figure correct or real? Our territory was already inhabited before 1500 A.D., by a large population, estimated in the 1500s at 3 million Indians, with their own communal organization and traditions. So when one talks ... of discovery, it must be qualified: there was an encounter, a definition that seems more adequate, and actually is being increasingly preferred," he said.

The encounter occurred on April 22, 1500, when Pedro Alvares Cabral, commander of a Portuguese armada, sighted the South American mainland and staked a claim for Portugal. Cabral "thought this country was not a very large island," Mr. Mindlin said, adding that Brazil would be revealed as a vast, mysterious territory with dangers that challenged Jesuit missionaries and settlers dispatched by the Portuguese crown.

Even now, he said, Brazil has not been fully discovered. "The media have represented this beautiful country as a haven for football, violence, corruption, samba and the freedom of carnival. This image is not totally correct," he said, adding that the past 500 years of history, though important, are only "preparatory to a comprehensive description of what we are today, and to what we expect to be in the future."

The Portuguese found Brazil attractive, as did the French, Dutch and Spanish. With this competitive interest in Brazil's resources—red dyewood, which was the original source of trade, gold and silver, precious stones and sugar—there came a need for colonial Brazilians to fight other Europeans' territorial ambitions. The first agreement between Spain and Portugal on frontiers was not reached until 1750.

The Jesuits were enterprising, and their missionary efforts spread throughout the country between 1625 and 1759. They protected the Indians from enslavement by Portuguese and Spanish agricultural landowners as well as adventurers, Mr. Mindlin said, and they taught the Indians music, painting and the manufacture of many artifacts, including musical instruments. Trained to become good artisans and copyists, the Indians were not encouraged to think independently.

The religious influence was responsible for an extraordinarily beautiful Brazilian baroque architecture. "Magnificent churches were built in the main cities, and not only religious architecture, but also painting and sculpture flourished throughout Brazil," he said.

Thoughts of independence began to take root in the late 18th century. "This was the beginning of the patriots, intellectuals and enlightened citizens," Mr. Mindlin said. Students returning home from studies abroad were thinking about revolution, and there was news of the war for independence in the United States.

Revolutionary events in Europe had a profound effect on Brazil. Napoleon's invasion of Portugal prompted the Portuguese prince regent, Dom João, to move the Portuguese court to Brazil in 1808. "I would like to stress at this moment our great debt to Napoleon; if the French had not invaded Portugal, nothing would have changed so swiftly."

Brazil matured quickly as the seat of the Portuguese empire. The prince opened Brazilian ports to trade with friendly nations, including Great Britain, and also government offices in Rio de Janeiro, a supreme court, a bank, the royal treasury, mint, printing office, a national library with holdings from the Portuguese National Library and other academic institutions.

With the death of Portugal's queen, Maria I, in 1816, the regent became King João VI. He returned to

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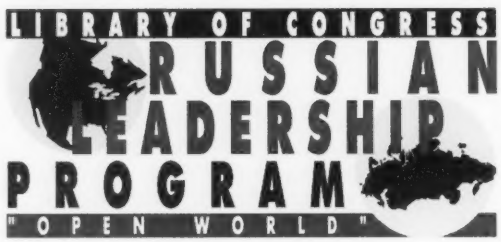
RLP Phase Two

Russian Leadership Program Has Impact on Society

BY GAIL FINEBERG AND THE RUSSIAN LEADERSHIP PROGRAM OFFICE



Russian Federation Council and State Duma delegations arrive in Washington on June 20 to talk to members of Congress and Cabinet officials about energy, federalism, environment, health care and the rule of law as part of their participation in the Open World 2000 Russian Leadership Program.

A Russian Federation Council delegation headed by Vyacheslav Aleksandrovich Mironov, deputy chairman of the Federation Council Committee on Science, Culture, Education, Health Care and Ecology, are visiting the Library. Sen. Carl Levin (D-Mich.) and Michigan Gov. John Engler is hosting this delegation in Washington and Michigan.

Duma delegations coming to Washington include eight energy specialists, six who are discussing rule of law matters, eight who are interested in federalism and seven who are focusing on environmental issues.

Supported by a $10 million appropriation from Congress, Open World 2000 is bringing some 2,000 Russian political leaders, including the Duma and Federation Council delegates, to the United States this spring and summer to meet and talk with their counterparts at the federal, state and local levels. In this, the second year of the Library's Russian Leadership Program, Open World 2000, about 20 percent of the elected representatives to the Duma and the Federation Council, the lower and upper houses of Russia's parliament, will visit the United States to exchange views on policy issues with their congressional counterparts as well as top officials in the executive branch.

Said Dr. Billington, chairman of the Russian Leadership Program: "With a newly elected president and a newly elected parliament, post-Yeltsin Russia is undergoing a generational change in its political landscape. The 2000 RLP opens new avenues of dialogue between U.S. government officials and the new emerging political leadership in Russia at a critical time both for U.S.-Russian relations and the world.

"The Library of Congress is extremely pleased to have again been authorized by the U.S. Congress to manage the RLP," added Dr. Billington, who was recently elected a foreign member of the Russian Academy of Sciences. On Feb. 15 Russian Federation Ambassador to the U.S. Yuri Ushakov presented the Librarian with the Pushkin Medal for his service in promoting Russian language and culture throughout the world.

In April, Dr. Billington and Rep. Charles Taylor (R-N.C.), chairman of the House Appropriations Legislative Branch Subcommittee, traveled to Moscow, where they met with Duma leaders to plan Open World 2000 and participated in a reunion conference of more than 200 alumni of the 1999 Russian Leadership Program.

The American Foreign Policy Council is organizing programs for the Duma and Federation Council delegations in Washington and congressional districts. Last year, more than 2,150 leaders from most of Russia's 89 regions traveled throughout the United States and met Americans from every walk of life—farmers, business leaders, schoolteachers and a wide range of public-office holders, from local firemen to public housing and community health directors, from school superintendents and small-town mayors to state legislators, senators and representatives.

Although this experience will be repeated this summer, Open World 2000 has expanded the legislature-to-legislature exchange. Some 130 members of the Russian parliament will be traveling to the United States over the next 18 weeks.

In May, Duma delegations arrived in Washington to discuss defense, agriculture, land reform, banking and taxation. Gen. Andrei I. Nikolayev, chairman of the Duma's Defense Committee, who headed an 11-member delegation on defense, met with U.S. Secretary of Defense William Cohen. The defense delegation also met with their counterparts in the Senate and House, and Reps. Robert "Bud" Cramer (D-Ala.) and Roscoe Bartlett (R-Md.) hosted delegation members in their state districts.

Alan Greenspan, chairman of the Federal Reserve Board, met with former Vice Premier Alexander N. Shokhin, chairman of the Duma Committee on Credit Organizations and Financial Markets and former vice premier of the Russian Federation. Mr. Shokhin headed a Duma banking delegation. Rep. Charles Taylor (R-N.C.) was the congressional host.

Rep. George Radanovich (R-Calif.) hosted a Duma tax delegation led by Kurban-Ali A. Amirov, member of the Duma Committee on Budget and Taxation.

Rep. Steny Hoyer (D-Md.) and Rep. Bart Stupak (D-Mich.) hosted meetings on land reform matters for Duma deputies led by Viktor A. Semenov.

A seven-member delegation of Russian Duma agricultural specialists also completed a seven-day visit to the United States in May. Rep. Roger Wicker (R-Miss.) hosted the group for three days in Tupelo, Miss., before they traveled to Washington for meetings with Senate and House members and executive branch officials. Duma member Vladimir N. Plotnikov led the delegation.

"The level of interest by the Duma members in exchanging views on agricultural issues and their interest in the U.S. experience was astounding," said Rep. Wicker. "The RLP is providing a wonderful opportunity for members of Congress not only to host and teach our counterparts in the Duma, but also

to share their experiences as they lead a historic transition toward democracy and a free-market economy."

Congress established the Russian Leadership Program at the Library of Congress in 1999 and has allocated $20 million for the program over the past two years. Sen. Ted Stevens (R-Alaska), chairman of the Senate Appropriations Committee and the Joint Committee on the Library, was the chief sponsor of the authorizing legislation for both the 1999 and 2000 programs. The representative bodies of both the United States and Russia have worked together to implement the unprecedented legislative exchange. The program is designed to expose Russian political leaders to American free enterprise and democratic institutions and, in turn, to allow U.S. leaders to learn firsthand their counterparts' experience in leading Russia's transition from communism to a society based on market economies and the rule of law.

"The RLP attracts American and Russian leaders at the highest level because it is a unique peer-to-peer exchange of ideas, opinions and beliefs," said Geraldine Otremba, chief executive officer of the Russian Leadership Program. "U.S. and Russian political leaders can engage in an honest and open debate on key policy issues, which can only lead to improved U.S.-Russian relations."

Former Rep. James W. Symington, who was executive director of the inaugural 1999 program, is chairman of a new advisory board for the program. "Serving as executive director of the innovative 1999 pilot was one of the most rewarding assignments in public service I have had," he said. "I look forward to working with Dr. Billington to build an advisory board for the Russian Leadership Program that will advance a number of policy areas and broaden knowledge of this superb exchange effort."

The Library awarded grants to partner organizations to implement the Open World 2000 program and has contracted again with the American Councils for International Education: ACTR/ACCELS, headed by Dan Davidson, to manage the logistical aspects of the program. ◆

Ms. Fineberg is editor of The Gazette, *the Library's staff newspaper.*

Exhibitions

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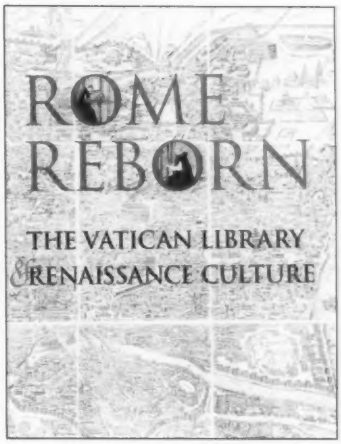
From the Ends of the Earth: Judaic Treasures of the Library of Congress, by Abraham J. Karp. 376 pages, 1991. A volume based on an exhibition marking the 75th anniversary of the Library's Hebraic Section.

Rome Reborn: The Vatican Library & Renaissance Culture, edited by Anthony Grafton. Published in association with the Biblioteca Apostolica Vaticana. 323 pages. A book of scholarly essays published as an "accompanying volume" to a major Library of Congress exhibition of items from the Vatican Library that was on display Jan. 6-April 30, 1993. The volume contains 216 color plates of individual items, plus detailed captions. ◆



Mr. Cole is director of the Center for the Book and co-chair of the Bicentennial Steering Committee.

Brazil

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Portugal in 1821 to contain a revolution there and appointed his son, Dom Pedro, as regent in Brazil. Dom Pedro refused orders a few months later to return to Lisbon, established a legislative assembly in São Paulo and proclaimed Brazil's independence from Portugal on Sept. 7, 1822.

Dom Pedro I was crowned emperor in 1822, but after a troubled reign marked by conflict with the assembly, he abdicated in favor of 5-year-old Dom Pedro de Alcântara in 1831. For the next nine years, Brazil seethed with civil unrest until both houses of parliament declared the young regent had reached majority in 1840. The Brazilian Empire lasted to 1889.

Dom Pedro II proved to be an enlightened leader. Brazil grew and prospered under his reign, and the country enjoyed a great deal of stability. (The country's population grew from 4 million to 14 million; railroads built 5,000 miles of track; and public revenues and products multiplied.) However, support for a republic grew, and the empire finally collapsed in 1889, when the royal family went to exile in Europe.

The country's 19th century economy relied on slave-based agriculture. Slave trade with Africa did not cease until 1853. "What I think clouded our self-respect was the permanence of slavery, only abolished completely in 1888," Mr. Mindlin said. The prospect of abolishing slavery led the southern farmers to promote the immigration of European workers, "which was something the northern landowners neglected to do. This was one of the reasons why the north and northeast of Brazil lost their predominance in favor of the south," he said.

Mr. Mindlin closed his lecture by pointing out that the 20th century brought Brazil increasingly into world interrelations, as exemplified by Brazilian soldiers fighting alongside Americans in Italy during World War II. At the dawn of the 21st century, Brazil, with an economy that is the eighth largest in the world, is a contributor of music, painting, literature and other arts to the world's culture.

Said Mr. Mindlin: "Brazil, a country of many contrasts and many hues, Portuguese speaking in a hemisphere of Spanish-speaking neighbors, is not easy to explain, much less to summarize, but is a country that is easy to appreciate, even love." ◆

Ms. Fineberg is editor of The Gazette, *the Library's staff newspaper; Natalie J. Evans, a temporary assistant in the Public Affairs Office, contributed to this report.*

Thanks for the Memory

New Bob Hope Gallery Opens at Library

BY SAM BRYLAWSKI

On May 9 the Bob Hope Gallery of American Entertainment opened in the Library's Jefferson Building with a visit by Mr. Hope and his family. The gallery, a permanent showcase, will feature exhibitions focusing on various aspects of Mr. Hope's career. The inaugural exhibition, "Bob Hope and American Variety," is a celebration of vaudeville and Mr. Hope's contributions to variety entertainment in America. The exhibition draws on the newly acquired Bob Hope Collection and additional materials from the Library's holdings.

The Bob Hope Gallery of American Entertainment in the Thomas Jefferson Building is open Monday through Saturday, 10 a.m.–5 p.m.

Vaudeville was Bob Hope's training ground, and it made him one of the most popular entertainers of the 20th century. There, he honed his abilities as an actor, comic monologist, dancer, singer, sketch comedian and master of ceremonies. In the 1920s, Mr. Hope toured the United States as a vaudevillian, performing in hundreds of theaters, small and large. His talents and ambitions made him one of the great stars of the variety stage.

From the early 1880s to the end of the 1920s, vaudeville was the most popular form of live entertainment in America. A vaudeville show was a succession of seven to 10 live stage acts, which included comedians and musicians, together with novelty acts such as dancers, acrobats, trained animals and magicians. Its form and content were shaped by a wide range of 19th century diversions, including minstrel shows, the circus, medicine shows, traveling repertory companies, curio museums, wild West shows, chautauquas and the British music hall. The term "vaudeville" is believed to have been derived from the name of satirical songs sung in the valley *(vaud)* of Vire in France. It was applied to variety shows in the 19th century by entrepreneur B.F. Keith, in an attempt to give his shows cachet.

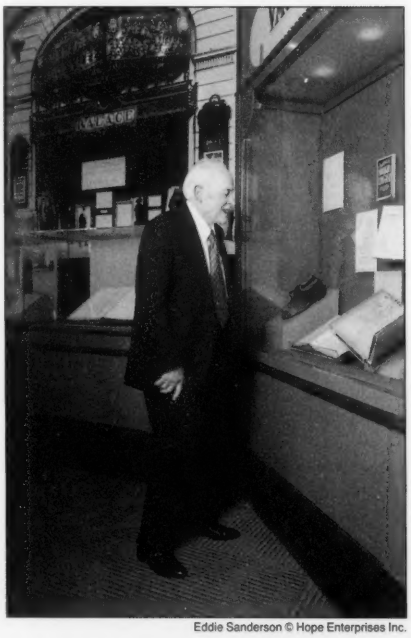
If vaudeville had an American creator, it was Tony Pastor. Pastor brought variety-act entertainment out of men's saloons and "refined" it into family entertainment when, in 1881, he opened his 14th Street Theater in New York City. Vaudeville's audiences, as well as many of its stars, were drawn primarily from the newly immigrated working classes.

The growth of vaudeville coincided with, and also reflected, the rise of urbanization and industrialization in America. As vaudeville grew more popular, centralized business interests took control of the acts. Just as goods in the late 19th century could be manufactured in a central location and shipped throughout the country, vaudeville routines and tours were established in New York and other large cities, and tours were made possible by the new ease of long-distance transportation afforded by the railroad. A successful act would be booked on a tour lasting for months and would change little as it was performed throughout the United States. In this way, vaudeville became a means of creating and sharing national culture.

Bob Hope was among the 20,000 vaudeville performers working in the 1920s. Many of these performers were, like Hope, recent immigrants who saw a vaudeville career as one of the few ways to succeed as a "foreigner" in America. Throughout his extraordinary professional career of nearly 70 years, Bob Hope practiced the arts he learned in vaudeville and perpetuated variety entertainment traditions in stage musical comedy, motion pictures, radio, television and the live appearances he made around the world in support of the U.S. armed forces. Today, the variety stage show is mostly a memory, but its influence is pervasive, thanks to the long and rich careers of vaudeville veterans such as Bob Hope.

Early Life

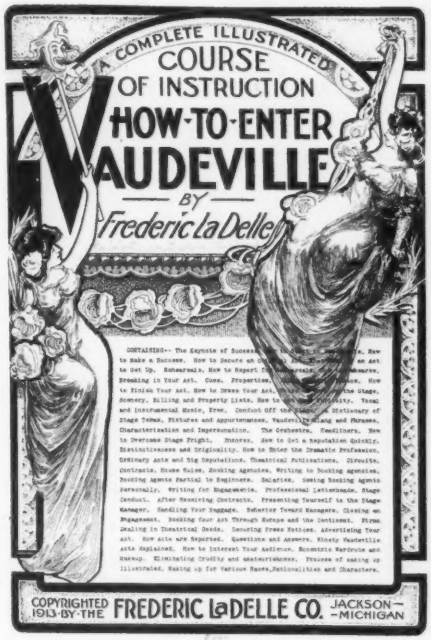
Bob Hope was born Leslie Townes Hope, the son of stonemason William Henry Hope and Avis Townes Hope. The family emigrated from England to Cleveland in 1908, when Leslie, the fifth of seven children, was not yet five years old. In Cleveland, the family



Eddie Sanderson © Hope Enterprises Inc.

Bob Hope relives memories of vaudeville as he has a private tour of the Bob Hope Gallery of American Entertainment.

struggled financially, as they had in England, and Avis took in boarders to supplement William's erratic income. Avis, an amateur musician, taught singing to Leslie, an outgoing boy who entertained his family with singing, impersonations and dancing. After dropping out of school at the age of 16, Leslie worked at a number of part-time jobs. He boxed for a short time under the name of "Packy East," but changed his name officially to Lester Hope. Lester's interest in entertainment and show business, cultivated by his mother, led him to take dancing lessons and seek employment as a variety stage entertainer. Not until he had achieved considerable success on the stage did he begin using the name "Bob Hope."



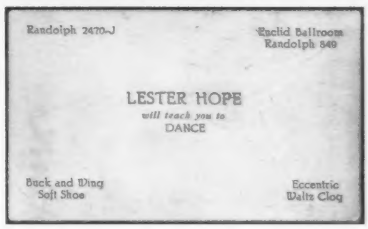
Vaudeville

Bob Hope's first tours in vaudeville were as half of a two-man dancing team. The act appeared in small-time vaudeville houses where ticket prices were as low as 10 cents and performances were "continuous," with as many as six shows each day. Bob Hope, like most vaudeville performers, gained his professional training in these small-time theaters.

Within five years of his start in vaudeville Bob Hope was in the big time, playing the houses where the most popular acts played. In big-time vaudeville, there were only two shows performed each day—the theaters were called "two-a-days"—and tickets cost as much as $2 each. The pinnacle of the big time was New York City's Palace Theatre, where every vaudevillian aspired to perform. Bob Hope played the Palace in 1931 and 1932.

All vaudeville comedy acts were dependent, in some part, on stock materials for inspiration. This tradition has continued in variety comedy entertainment in all of its forms, from stage to television, drawing upon what theater historian Brooks McNamara calls "a shared body of traditional stock material." The situation comedies popular on television today are built from many of the same raw materials that shaped medicine and minstrel shows in the early 19th century as well as shaping vaudeville.

Frederic La Delle's 1913 pamphlet *How to Enter Vaudeville* gave tips to would-be performers; a young Bob Hope and an early dance partner, Mildred Rosenquist, in 1923; one of Bob Hope's first business cards, "Lester Hope will teach you to dance"



Stock materials include jokes and song parodies; monologues—strings of jokes or comic lectures; bits—two- or three-person joke routines; and sketches—short comic scenes, often with a story. To these stock materials comedians add what cannot be transcribed in words: the physical comedy, or the "business"—the humor of inflections and body language at which so many vaudevillians excelled.

The content of the vaudeville show reflected the ethnic makeup of its primary audience in complex ways. Vaudeville performers were often from the same working-class and immigrant backgrounds as their audiences. Yet the relaxation and laughter they provided vaudeville patrons were sometimes achieved at the expense of other working-class American groups. Humor based on ethnic characterizations was a major component of many vaudeville routines, as it had been in folk-culture-based entertainment and other forms of popular culture. "Blackface" characterizations of African Americans were carried over from minstrelsy. "Dialect acts" featured comic caricatures of many other ethnic groups, most commonly Irish, Italians, Germans and Jews.

Audiences related to ethnic caricature acts in a number of ways. Many audiences, daily forced to conform to society's norms, enjoyed the free, uninhibited expression of blackface comedians and the baggy pants "low comedy" of many dialect acts. They enjoyed recognizing and laughing at performances based on their own ethnic identities. At the same time, some vaudeville acts provided a means of assimilation for members of the audience by enabling them to laugh at other ethnic groups, "outsiders."

By the end of vaudeville's heyday, the early 1930s, most ethnic acts had been

Bob Hope drew from his vaudeville roots when he starred in the film "The Seven Little Foys:" Hope and his film family (top left) and Eddie Foy and his real seven Foys (bottom left); Desi Arnaz, Vera Vague, Jerry Colona, Bob Hope and Wendell Niles rehearse for a 1946 radio program.

eliminated from the bill or toned down to be less offensive. However, ethnic caricatures continued to thrive in radio programs such as "Amos 'n' Andy," "Life with Luigi" and "The Goldbergs" and in the blackface acts of entertainers such as Al Jolson.

In the early 1930s, vaudeville's popularity began to fade, primarily as a result of competition from motion pictures and radio. In addition, audiences were becoming tired of vaudeville's formulas and often were hard pressed to purchase tickets because of the Depression. In 1932 New York's Palace Theatre changed from two-a-day performances to the less prestigious continuous shows, and then to films and shows. This marked the end of vaudeville's primacy.

Bob Hope's stature as a vaudeville headliner and comic master of ceremonies enabled him to make a transition from vaudeville to musical comedy. In the 1930s he starred in revues and musical comedies, made appearances on radio, and was featured in several motion picture comedy shorts.

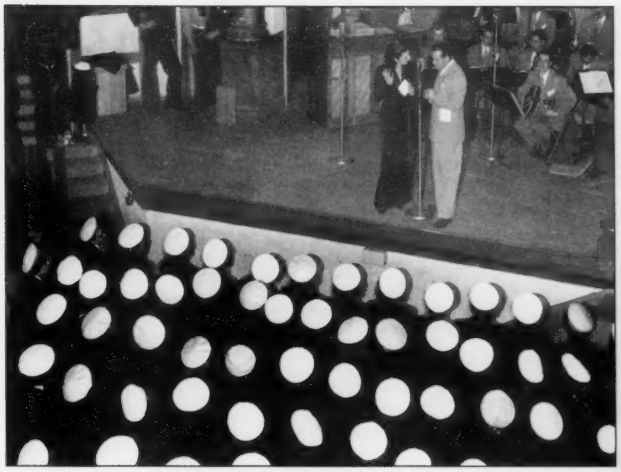
The live variety show has endured beyond vaudeville. Amateur talent contests provide the most common contemporary approximation of a vaudeville show, but professional variety entertainment still exists in a number of forms. Rock concerts often begin with a performance by a stand-up comedian, a throwback to the monologist and master of ceremonies in vaudeville. Revues, which, like vaudeville, are series of variety acts but with a unifying theme, are popular attractions in gambling casinos in Las Vegas and elsewhere. In fact, acts cultivated within the vaudeville tradition enrich many 20th century entertainment forms enjoyed today—revues, musical comedies, motion pictures, radio and television.

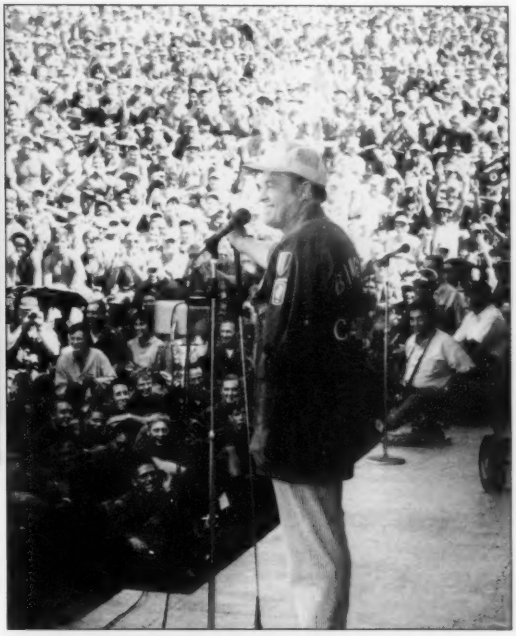
Motion Pictures

In the late 1920s, the success of motion pictures was closely related to vaudeville. In one sense, sound films stole the attention of the vaudeville audience, thus contributing to the end of the heyday of live variety shows. At the same time, sound films provided a new venue for many variety stars. For example, it was vaudevillian Al Jolson who guaranteed the success of "The Jazz Singer," the first feature film to include songs and dialogue. Among the many other variety artists who made early sound films was Bob Hope.

After his success on stage in the musical *Roberta* (1933), Bob Hope was cast in two series of short films made between 1934 and 1936. Although they were moderately successful, they did not guarantee a major motion picture career. In 1937, when Hope had three radio series as well as musical theater experience behind him, he was cast as a cruise ship's master of ceremonies in "The Big Broadcast of 1938." His role was fifth-billed but it featured Hope introducing the song "Thanks for the Memory." The song was an immediate hit and provided him with a professional boost and a career-long theme song. Paramount Studios signed Hope for additional films, and by the end of the 1940s, he was one of the country's highest-grossing motion picture stars.

Bob Hope's success in "The Big Broadcast of 1938" and resultant starring film roles brought him the opportunity to team with Bing Crosby and Dorothy Lamour in "The Road to Singapore" (1940). It is for this film and the subsequent series of "Road" pictures with Crosby and Lamour that Bob Hope is best known and still appreciated as a movie star. In each of the seven "Road" pictures made between 1940 and 1962, Hope and Crosby portrayed second-rate show business troupers who were also third-rate con men. The settings were always exotic locales, and the plots were burlesques of stock adventure melodramas. Much of the films' immediate and enduring





Bob Hope started entertaining U.S. troops during World War II—here at Marc Island in 1943—and continued the tradition throughout his career; performing for a crowd of soliders in 1969 (right); his efforts made him a favorite of presidents, including Richard Nixon, with whom he compared noses in 1969.

popularity results from the chemistry between Hope and Crosby: Their comfort with one another, their playful competitiveness and the natural, improvisational feel to their repartee.

Radio

Nearly all of Bob Hope's 60-year broadcasting career was in programs carried by the radio and television networks of the National Broadcasting Co. (NBC). When NBC was established in 1926, it was the first commercial broadcasting network in the world. In its early years, NBC operated two networks, the Red and the Blue. The Blue Network was sold in 1943 and became the American Broadcasting Co. (ABC).

The NBC Collection at the Library of Congress comprises radio recordings, television kinescope motion pictures, scripts, press releases and business papers and is the largest and most comprehensive broadcasting company archives in the United States. The collection documents the rise and development of both radio and television entertainment.

Bob Hope conquered the radio medium at nearly the same time as he found success in motion pictures. Hope was featured regularly in several radio series throughout the 1930s. His success in "The Big Broadcast of 1938" brought him to "The Pepsodent Show" radio series, which aired for more than 10 years as a top-rated program. The show enjoyed enormous success for many reasons. Hope, by 1938 a veteran entertainer, had established a very popular persona: brash, yet not too serious about himself, a comic wiseacre who endeared himself to his audience by taking them into his confidence. The format of "The Pepsodent Show" was straightforward: a monologue by Hope, exchanges and skits with his regular cast and guest stars and a concluding skit. The manic comic character of his "Pepsodent" sidekick, Jerry Colona, was also a popular attraction on the show, but it was Bob Hope's opening monologue that rooted each week's installment.

The May 6, 1941, installment of Bob Hope's popular "Pepsodent" radio series aired from March Army Air Force Field in Riverside, Calif. This was the first remote broadcast of Hope's coast-to-coast radio program and became the first of hundreds of radio and television broadcasts he performed for U.S. soldiers. Hope, broadcasting in front of a live audience of soldiers and gearing the subject matter of the monologue to the troops, fashioned a very successful variant on the radio comedy variety format. World War II-era stateside radio audiences, as well as the troops, appreciated his soldier-directed monologues, which provided home audiences for a special affinity with the soldiers' lives and their contributions to the country.

Television

"When vaudeville died, television was the box they put it in," said Bob Hope.

The variety show was a common format in

early television, in part because many of the performers were vaudevillians with vast experience performing live on stage and most early television was broadcast live. The sale of thousands of televisions in the late 1940s and early 1950s has been attributed to the vast popularity of the early TV variety show featuring vaudevillian Milton Berle. In fact, the popular programs hosted by Berle and his contemporaries were termed "vaudeo" by 1950s television critics. While variety is no longer a prevalent program format, successors to vaudeville include current television programs such as "The Tonight Show," "Saturday Night Live" and even "Sesame Street."

Although NBC and CBS had been actively experimenting with television since the 1930s, seven-days-a-week programming did not begin until 1948. Most shows were produced by advertising agencies on behalf of their sponsor clients, but the networks were increasingly interested in developing programs as well. Bob Hope was approached by NBC in 1949 to host his own show and soon conquered the new medium even as he maintained his popularity in film and radio.

Hope's Joke File

To comedians, "material"—their jokes and stories—has always been precious, worthy of protecting and preserving. On stage, a good vaudeville routine could last years, as it was performed on tour across the country. In radio, a year's vaudeville material might be fodder for one week's broadcast. Bob Hope used new material not only for his weekly radio series, but also for the several live charity appearances he made each week. In the beginning of his career, he wrote his own material, adapted jokes and comic routines from popular humor publications or commissioned segments of his vaudeville act from writers.

Over the course of his career, Hope employed more than 100 writers to create material, including jokes, for his famous topical monologues. For example, for radio programs he engaged a number of writers, divided the writers into teams and required each team to complete an entire script. He then selected the best jokes from each script and pieced them together to create the final script. The jokes included in the final script, as well as jokes not used, were categorized by subject matter and filed in cabinets in a fire- and theft-proof walk-in vault in an office next to his residence in North Hollywood, Calif. Bob Hope could then consult this "Joke File," his personal cache of comedy, to create monologues for live appearances or television and radio programs.

Annie Leibovitz

Bob Hope in his joke vault in 1995; some of those jokes, written for his stint as the host of the 1969 Academy Awards program

HOPE MONO
ACADEMY AWARDS
4/14/69
PT SHEETS, CIRCLES

LATE

(LOOKS AT WATCH)

WELL, I FINALLY GOT ON. I THOUGHT FOR A WHILE I CAME ON THE WRONG NIGHT. I FEEL LIKE A LEFT-OVER FROM THE JOHNNY CARSON SHOW....I'VE GOT MORE TIME IN THE WINGS THAN COLONEL SANDERS.

ARE WE STILL IN PRIME TIME? I'VE BEEN TRYING TO GET ON BEFORE I MEET MISELF ON THE "LATE" SHOW.

I SHAVED TWICE, WAITING IN THE WINGS! THAT'S NOT EASY, SHAVING A GREEN BACK.

BUT I MUST SAY IT'S A THRILL GETTING ON THIS LATE. THIS IS LIKE GOING ON A DATE WITH MARGARET RUTHERFURD AFTER YOU'VE SEEN "CANDY!"

BILL PALEY WOULDN'T GIVE THIS HOUR TO THE SMOTHERS BROTHERS.

The complete Bob Hope Joke File—more than 85,000 pages—has been digitally scanned and indexed according to the categories he used for presentation. It is now available for visitors to the Bob Hope Gallery of American Entertainment.

On the Road: USO Shows

Prompted by patriotism and, perhaps, vaudevillian wanderlust, Bob Hope kept touring for more than 50 years. Returning to his professional roots, he took his variety show on the road to entertain U.S. troops wherever those soldiers were stationed. Hope's variety shows for the troops included comedy monologues, specialty acts, celebrity appearances, dancers, singers and skits. His mildly irreverent humor, teamed with his variety troupe's beautiful women, provided a welcome respite for the U.S. forces, a reminder, in Hope's words, "of what they were fighting for." The fast pace, broad diversity and informality of the overseas shows, with acts ranging in tone from brash to sentimental, gave U.S. fighting forces a supportive reminder of home, an essence of American life and values.

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Conservation Corner

Preserving Bob Hope's Memories

By YVONNE FRENCH

The exhibition and digitization of ephemeral 20th century materials in the Bob Hope collection are driving conservation treatments that simultaneously preserve the collection and raise philosophical questions about treatment methodologies.

"Bob Hope and American Variety," the inaugural exhibition of the Library's newest gallery, required conservators to make a lot of judgment calls about how—and whether—to preserve things that are, by their nature, ephemeral.

"Because of the inherent vice of most 20th century materials," said Conservation Division Chief Mark Roosa, "the preservation problem is more vexing than for 17th, 18th or early 19th century collections, because the earlier documents were made of better components."

Bob Hope's mother and then his secretary painstakingly collected memorabilia from his 70-year career into scrapbooks and photo albums. Although curators and conservators found them to be in surprisingly good condition, much of the paper had degraded because its original wood pulp fiber content is acidic and deteriorates over time, unlike the cotton and linen rag papers of earlier centuries.

Add to that the use of poor-quality plastic sleeves, acidic paper envelopes and photographic album pages, staples, adhesive tape and the glues used in side bindings, and this scrapbook of American entertainment history is also an acid sandwich with darkened, sticky tape in between.

As is often the case, pressure-sensitive tape had caused brown staining, which can be difficult if not impossible to remove. "In such cases, digitization can be an excellent access solution, because it allows copies of items such as newspaper clippings and telegrams to be lightened if they are yellowed or stained so that they can be read more easily," said Exhibition Conservator Rikki Condon. All the items in the exhibition will be digitized except for Bob Hope's joke files, which number more than 85,000 pages.

Items from Bob Hope's collection of memorabilia

To prepare items for the exhibition and digitization, the Conservation Division employees treat each item in Bob Hope's collection as an individual object and mount it as carefully as they would a Thomas Jefferson letter, said Mr. Roosa and Ms. Condon.

The collection consists of scrapbooks, joke books, comedy scripts, radio skits, modern television programs, a wide selection of photographs, sculptures and paintings of the comedian throughout his career—including one in pastel on mustard yellow velvet that shows Mr. Hope as himself and as a hippie.

Ms. Condon explained that the first line of defense is to mount the objects (in the case of the pastel, without flattening the velvet around the mat edges). But in an exhibition setting, such mounting requires careful planning. For example, should one encase a piece of sheet music in a polyester sleeve? It protects it, but makes it harder to see, adding an additional layer for the viewer, who is already looking into a glass case.

Should a letter that had been folded many times, probably to fit into a pocket, be flattened or left with the folds intact? Ms. Condon opted against encasing the sheet music or flattening the letter. "It is part of the value of the item. An awareness comes into play, a respect for the provenance and the history of the item," she said.

The question is what to conserve and what to leave as is," said Ms. Condon. "In some cases, the artifact is what it is and should be displayed as such." For example, take the scuffed shoes of vaudeville actor Eddie Foy given to Bob Hope as a memento. To polish them or fill in the holes in the leather uppers would have been to erase part of their history and, displayed as they are in the new "Bob Hope Gallery of American Entertainment," their link to Bob Hope.

"This man, who started his career in the early 1920s in small theaters in the Midwest, never stopped being a vaudevillian, never stopped being a variety artist," said Sam Brylawski,

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'Libraries Are Temples of the Mind'

State Department Official Delivers Keynote

BY AUDREY FISCHER

Harold Hongju Koh's connection to the Library of Congress began long before he delivered the Asian Pacific American Heritage Month keynote address on May 17 in the Library's Thomas Jefferson Building. Mr. Koh, who was appointed assistant secretary of state for democracy, human rights and labor by President Clinton on Nov. 13, 1998, recalled his earliest introduction to the Library.

"My father made it a point of taking each of his six children to the Library of Congress during the years he served as the first Korean ambassador to the United States," said Mr. Koh. "He reminded us that, for Asians, libraries are temples of the mind and most sacred places."

Mr. Koh's ties to the Library continued in his professional life. After graduation from Harvard Law School in 1980, Mr. Koh began his career in private practice in Washington and subsequently clerked for Supreme Court Justice Harry A. Blackmun, who donated his papers to the Library of Congress in 1997.

Mr. Koh revealed a little-known fact about Blackmun's confirmation hearings. "This Library is responsible for Justice Blackmun's confirmation." According to Mr. Koh, Blackmun, on a short lunch break during the confirmation hearings, sneaked across the street to the Library of Congress to look up an obscure ruling that he was subsequently asked to explain. The rest is history. In making the decision to donate his papers to the Library of Congress, Blackmun described the institution to Mr. Koh as "the repository of accumulated wisdom of more than 200 years of American experience with democracy."

"So I am now part of the Library of Congress and this Library has become of piece of me," said Mr. Koh, whose work with Justice Blackmun is preserved in the Library's written record.

Discussing his experiences as an Asian American, Mr. Koh began with his parents, who both immigrated to the U.S. during the late 1940s, before the Korean War.

"My parents met and married in the U.S., but shared the hope that someday they would return to Korea to help create a democratic and united homeland."

Jim Higgins

Harold Hongju Koh

Mr. Koh's father, a Harvard-educated lawyer and professor of Law at Boston University, was soon called upon to serve as Korea's first ambassador to the U.S. From this diplomatic post, he hoped to restore democracy. But when a military coup overthrew the government, Mr. Koh's father was faced with the decision either to represent a nondemocratic country or live in exile in the United States. He chose the latter.

Years later, when Mr. Koh told his father he wanted to be a lawyer, his father advised him to "study physics and become a doctor."

His father's advice was based on four assumptions about Asians.

"The practice of law requires English, which is not our native language," said Mr. Koh. "The law is confrontational, which is not our way as 'pacific,' or 'peaceful,' people. The profession is an 'old-boys network' and we are 'new boys and girls' in this country. Finally, the law is not an exact science and we will suffer for its inexactness. My father paid the price by being exiled, and he did not want any of his children to pay too."

These assumptions were based on his father's experience. Life in America was different for his son.

"English *is* my native language," said Mr. Koh who won the English prize in school. "Fighting for rights *is* my way, and I was not good at exact sciences. So I took a different path than my father advised."

After several years in private practice, he joined the Justice Department and subsequently became a law professor at Yale University.

"When I became a professor, my father believed I had finally entered the temple of the mind."

In the early 1990s, Mr. Koh was faced with a difficult decision: become a tenured professor or use his legal training to fight for the rights of Haitian refugees. While many of his colleagues did not understand his desire to enter the fray, Mr. Koh found himself arguing the case for Haitians, against the position of the Clinton White House. He understood that this meant he would never work in the Clinton administration, but felt it was a small price to pay compared to the price his father had paid for fighting for democracy.

In 1998 he received a call from an aide to Secretary of State Madeleine Albright to discuss a position in the State Department. He reminded the caller that he had just spent the past few years suing the Clinton administration. "That's why we want you," the caller replied. "We want someone who isn't afraid to stand up against our government."

Mr. Koh soon realized that his family's experience was similar to that of his new boss, the first woman secretary of state. Ms. Albright was a refugee from what is today the Czech Republic. Her father was a diplomat, and like Mr. Koh's mother, Ms. Albright raised children while earning a doctoral degree. Like the Czech Republic, South Korea is democratic.

"My father was an ambassador to the U.S., and I am an ambassador from the U.S., all in one generation," observed Mr. Koh. His mother recently dedicated an Asian studies reading

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A Gift of the Dalai Lama

Tibetan Scroll Returned to Library

BY SUSAN MEINHEIT

A special treasure of the Asian Division has now been returned to the Tibetan rare book cage after a long absence.

The treasure is a Tibetan *thangka (than ga),* or hand painted religious scroll on cloth (pictured at right). It had been loaned to the Smithsonian's National Museum of Natural History some 35 years ago.

The *thangka* has special significance because it contains a handwritten note, "Presented to me by the Dalai Lama /Wu-tai-shan/ June 21st, 1908. W. W. Rockhill." William Woodville Rockhill was at that time U.S. Minister to China, and was a Tibetan scholar whose donations of Tibetan books acquired in Tibet and Mongolia between 1888 and 1892 formed the beginning of the Library's Tibetan collection.

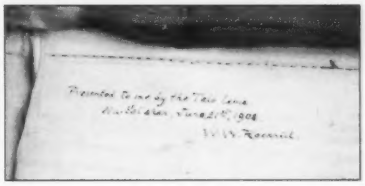
Within the collection, a recently discovered ornate volume of the *Sutra of the Perfection of Wisdom in 8,000 Verses* also contains a note, "Presented to W. W. Rockhill by the 13th Dalai Lama (Nag-dban Blo-bzan Thub-bstan-rgya-mtsho) at Wu-ta'i-shan (Shansi) on June 21st 1908."

The historic meeting of Rockhill and the 13th Dalai Lama, when these two gifts were presented, occurred at Wu-ta'i- shan, a sacred Buddhist mountain in northern China, during the 13th Dalai Lama's exile to Mongolia (1904-1909) following the Younghusband mission to Tibet. The meeting has been described by historians such as Tsepon Shakabpa in *Tibet: A Political History* as "probably the first contact between Tibet and the United States."

Rockhill wrote a long flowery letter describing the meeting in detail to President Roosevelt on June 30, 1908, which can be found in the Library's Manuscript Division. The letter begins, "Dear Mr. President: I have just had such a unique and interesting experience that I cannot forbear writing to you at once about it. ..."

The subject of the *thangka* is the Tibetan scholar-saint Rje Tsongkhapa (Tson-kha-pa Blo-bzan-grags-pa, 1357-1419), the founder of a sect of Tibetan Buddhism and a monastery. The painting shows the scholar emanating "on curd white clouds" from the heart of Maitreya, the Buddha of the Future, residing in the Tushita paradise. ("Tushita" is the name in Sanskrit of Maitreya's paradise.) Surrounding Tsongkhapa are his two main disciples and lineage lamas. The natural pigments containing precious minerals lend a special ethereal beauty to the painting, and the surrounding brocade is still vibrant despite its years of display. Before returning the *thangka,* the conservation department of the Smithsonian provided a set of slides and a condition report and housed it in a specially prepared archival box.

It is hoped that visiting scholars of the Tibetan *thangka* painting tradition will be able to determine its origin, based on several distinct regional styles, and its possible date of creation; that is, whether it was newly commissioned by the 13th Dalai Lama or came from the items he was carrying with him during his exile. One prominent Tibetologist, Braham Norwick, has already made a trip to the Library to photograph the *thangka.* He plans to include the results of his study in an upcoming article on William Rockhill's contributions to Tibetan studies. The *thangka* is a welcome treasure to complement and illustrate the Library's world famous collection of Tibetan texts. ◆



Ms. Meinheit is a Tibetan specialist in the Asian Division.

Koh
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room at her alma mater, Dickinson College, in honor of the Koh family.

"Dreams can come true," said Mr. Koh. "But you must stand for something. To stand for nothing means you will fall for anything."

Mr. Koh, the nation's chief human rights officer, once wondered what one person can do in the face of massive injustice.

"When I travel to places like Kosovo, East Timor and Sierra Leone, I think of people like Mahatma Gandhi and Rosa Parks, who refused to go to the back of the bus. You don't have to be a Nobel Prize winner to make a difference. You can make a difference if you just stand up for truth, justice and the American way." ◆

Ms. Fischer is a public affairs specialist in the Public Affairs Office.

Meeting of the Maps

Map Societies Hold Joint Meeting

BY WILLIAM J. WARREN

Five years after its founding, the Philip Lee Phillips Society, which supports programs of the Library's Geography and Map Division, met April 6-8 in Pasadena, Calif. The meeting was hosted by the California Map Society. The joint meeting reflected the Phillips Society's desire to strengthen its ties with more than a dozen regional map societies throughout the country.

Approximately 140 cartographic enthusiasts attended the meeting, which focused on the theme "Mapping the Pacific." During the evening of April 6, Ralph Ehrenberg, recently retired chief of the Geography and Map Division, set the stage for the following day's program with a slide-illustrated talk, "Charting Pacific Waters: Lieutenant Charles Wilkes and the First United States Exploring Expedition, 1838-1842."

Mr. Ehrenberg described the innovative technique that Wilkes developed by which ships and boats stationed around an island took measurements simultaneously when signaled by the firing of a cannon. This resulted in accurate delineations of islands in a minimum of time. Also discussed was the importance of Wilkes's work in the mapping of the Pacific Northwest, where, by tying his work to that of John C. Fremont's explorations on land, he was able to produce a map that for the first time placed many of the features of the Western United States in their correct positions.

In keeping with the conference theme, attendees received a copy of the Library of Congress 1985 facsimile publication, "Map of the North Pacific, 1630, by João Teixeira," with an accompanying brochure by John A. Wolter, former chief of the Geography and Map Division.

The group reassembled Friday morning at the Huntington Library's Friends Auditorium. They were welcomed by this writer and heard presentations of seven papers by leading scholars in the field. The first speaker was Norman J. W. Thrower, professor emeritus in the Department of Geography at the University of California at Los Angeles and one of the founders of the California Map Society, who spoke on "British Exploration of the Pacific." Drawing on decades of research on the history of exploration, he documented progressive improvements to the mapping of the Pacific, emphasizing the contributions of Sir Francis Drake and James Cook. It was the work of Cook, he noted, that filled in most of the remaining blank areas on the chart of the Pacific Ocean.

The Spanish contribution to the mapping of the Pacific was highlighted by John R. Hébert, chief of the Library's Geography and Map Division in his presentation on the "Late 18th Century Spanish Mapping of the Pacific North American Coast." Mr. Hébert showed a group of late 18th century manuscript nautical charts from the Library's cartographic collections that reflected the concerns of the Spanish in protecting their national interests in the area north of California.

Gary Fitzpatrick, a digital program specialist in the Geography and Map Division, discussed "Cartographic Transitions in Hawaii." He noted that the mapping of Hawaii by many well-know foreigners such as James Cook and George Vancouver had little lasting value because it did not meet the needs of the inhabitants of Hawaii. Modern mapping of Hawaii traces its origins not to the maps made by foreigners but to the introduction of mapmaking and surveying by American missionaries in the 1830s and 1840s.

The final morning speaker was Marie Tharp, who described her role in the monumental project to map the ocean floors beginning in the 1950s, in a talk titled "Mapping of the Pacific Ocean Floor." Ms. Tharp illustrated the growth of knowledge of the major geological and physiological features of the Pacific Ocean through examples from her many years of gathering sounding data and compiling maps of the seafloor.

The group reconvened in the afternoon to view a sampling of cartographic treasures from the collections of the Huntington Library. Alan Jutzi, chief curator of Rare Books, displayed and described a variety of maps ranging from a 1543 manuscript portolan chart to the first map of Los Angeles, prepared by Edward O.C. Ord in 1849. Jutzi also recounted a visit by Col. Lawrence Martin, the second chief of the Geography and Map Division, to the Huntington Library in 1928, and summarized the report he prepared about the significance of the Huntington's map collection with suggestions for improving its care and control. Patricia van Ee provided a brief biography of Martin highlighting his major contributions to the Geography and Map Division. In addition, John Hébert presented copies of an unpublished cartobibliography of California prepared by Philip Lee Phillips to both the Huntington Library and the California Map Society.

The final two presentations focused on the Asian side of the Pacific. Dr. Cordell D.K. Yee, Lecturer, St. John's College, Annapolis, Md., and Assistant Editor *of Cartography in the Traditional East and Southeast Asian Societies,* volume 2, book 2 of *The History of Cartography* (1994), presented "An Introduction to Traditional Chinese Maps." He spoke of the changing nature of Chinese cartography from scientific mapping based on a grid system to Imperial maps that provided more philosophical and artistic renderings of space. Several of the slides illustrating his presentation are from the collections of the Geography and Map Division.

Concluding the program was Mary Elizabeth Berry of the University of California at Berkeley, who talked about "Power and Play in the Japanese City: Early Modern Maps of Kyoto and Edo." Noting the historic role of tourist maps in the promotion of the two major cities of Japan, she pointed out that the detailed itineraries and maps from several centuries ago can still be followed in Kyoto to-

day as guides to the important and scenic sites of the cultural landscape. The maps were produced in part to impress the Japanese people with the beauty of their country and to provide detailed social and political information on these cities.

Each person attending the conference received a handsome registration portfolio, adorned with Vincenzo Coronelli's 1688 map of *America Settentrionale.* In the portfolio were four keepsakes, inspired by map reproductions featured in the California Map Society's recent publication, *California 49: Forty-nine Maps of California from the Sixteenth Century to the Present* (California Map Society, Occasional Paper no. 6, edited by Warren Heckrotte and Julie Sweetkind). The map keepsakes consisted of Enrico Martínez's 1603 chart of the California coast showing Point Año Nuevo; Nicolas Sanson's 1657 map of California as an island, *Audience de Guadalajara, Nouveau Mexique, Californie, &c.* (both a 10 by 11 reproduction and a set of four note cards); and the California Geological Survey's 1873 *Map of California and Nevada,* prepared by J.D. Whitney The portfolio and keepsakes, which were provided courtesy of the California Map Society, were designed and printed by Marianne Hinckle, Año Nuevo Island Press, San Francisco.

The program concluded on Saturday with a field trip to Los Angeles's newest cultural attraction, the Getty Center. A caravan of vans transported about 60 people to the Getty's mountaintop location on the northwestern side of the city. Participants had five hours to explore the art collections, take an architectural tour, enjoy a box lunch and stroll through the gardens.

In his report about the meeting, William J. Warren, president of the California Map Society, observed, "We believe the joint meeting concept has proven to be very successful. The synergy of the two societies drew members from around the United States. Our local members were thrilled to hear from recognized authorities from across the nation. Those Phillips Society members from the northeast U.S. certainly enjoyed our 75-to-80-degree weather, knowing it was snowing across much of their home territory in a late spring storm. The efforts involved in setting up the meeting were well repaid by the comments of attendees."

The organizing committee for this joint effort consisted of the officers of the California Map Society, including William J. Warren (president), Marianne Hinckle (vice president, Northern California), Greg McIntosh (vice president, Southern California) and Reese Benson (treasurer), as well as Glen McLaughlin (a past president of the California Map Society and co- chair, Phillips Society Steering Committee) and Julie Sweetkind (map librarian at Stanford University), in collaboration with Patricia van Ee and Ronald Grim representing the Phillips Society. ◆

Mr. Warren is a member of the California Map Society. Patricia van Ee, Ronald Grim and Gary Fitzpatrick of the Library's Geography and Map Division contributed to this article.

New Bibliographies Available

• The latest printed volume of the *Bibliography on Cold Regions Science and Technology,* Volume 52 for 1998, is now available. Compiled by the staff of the Cold Regions Bibliography Project (CRBP) of the Library of Congress Federal Research Division, it is the most comprehensive research tool in the world dealing with cold regions.

The CRBP is sponsored and financially funded by the U.S. Army Cold Regions Research and Engineering Laboratory (CRREL). Its mission is to gather, document and disseminate information from throughout the world on cold regions science and technology, including such diverse topics as snow and ice physics, winter military operations, cold weather construction, aircraft deicing, ozone depletion, environmental pollution and protection, radioactive waste dumping, natural resources and resource conservation and climatic changes.

A continuing publication since 1951, this two-part volume contains subject and author indexes and full bibliographic citations, many with abstracts, of the 6,762 items that were added in FY1998 to a CRBP online archival database. To purchase volume 52 or earlier volumes still in print, write to the National Technical Information Service, 5285 Port Royal Road, Springfield, VA 22161.

The CRBP database, containing more than 217,000 records, is available for online searching at **www.loc.gov/rr/scitech/coldregions/welcome.html.** Monthly accessions to the online database are also available for searching by the public on the US Army CRREL Web site: **www.crrel.usace.army.mil/library.**

• Volume 25 (1998) of the *Antarctic Bibliography,* compiled by the staff of the Cold Regions Bibliography Project (CRBP) of the Library of Congress Federal Research Division, is now available. Sponsored and financially funded by the National Science Foundation's Office of Polar Programs, the bibliography is the premier research tool in Antarctic studies. It not only covers all scientific disciplines dealing with Antarctica and its environs, but also includes such diverse topics as international cooperation and treaties, educational programs and controversies regarding tourism in the area.

This volume contains 1,294 full bibliographic citations, all with abstracts, as well as author, subject, geographic and grantee indexes. To purchase volume 25 or earlier volumes still in print, write to the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402.

Volume 25 is the last volume that will be printed in hard copy. However, all citations and abstracts of the 25 printed volumes exist as a database and are available for online searching through the CRBP Web site at **www.loc.gov/rr/scitech/coldregions/welcome.html.** Monthly accessions to this database are also available for searching on the U.S. Army Web site at **www.crrel.usace.army.mil/library.** ◆

Coalition for Networked Information

Library Plays Role in CNI Task Force in March

BY SUSAN R. MORRIS AND CHARLYNN SPENCER PYNE

The Library of Congress played a prominent role during the spring 2000 meeting of the Coalition for Networked Information Task Force, held March 27-28 in Washington.

Library personnel gave four "project briefings," in which they described the Library's work to preserve open-access information on the Internet; plans for the Collaborative Digital Reference Service; electronic copyright registration and deposit of digital dissertations; and the work of the World Wide Web Consortium, which the Library joined in 1999. "Open-access" information is that which is freely available to all Internet users.

The Library of Congress is a charter member of the Coalition for Networked Information (CNI), which was established in 1990 by the Association of Research Libraries and EDUCAUSE "to advance the transformative promise of networked information technology for the advancement of scholarly communication and the enrichment of intellectual productivity." CNI's international task force of more than 200 institutional members, including libraries, library vendors, universities, publishers, and U.S. and foreign government agencies, meets each spring and fall for discussions of new technologies and library projects.

Archiving the Open-Access Web

Associate Librarian for Library Services Winston Tabb and William Y. Arms, professor of computer science at Cornell University, discussed the Library of Congress's plans for preserving open-access information on the Web. According to Mr. Tabb, these plans will help the Library achieve its mission to collect and preserve the world's intellectual output for future generations. He noted that for this purpose, the Library has the responsibilities of a national library. It also has a privileged legal position because U.S. copyright law has always adapted to intellectual property in new formats, from silent film to creations that are "born digital." The Library's plans for preserving open-access information on the Web assume that many partners will contribute to solving the many challenges involved.

Collaborative Digital Reference Service (CDRS) Project

Director for Public Service Collections Diane Kresh said that the CDRS Project will provide professional reference service to users anytime, anywhere, through an international digital network of academic, special, public and national libraries. Through CDRS, users will have Internet access to library experts who draw on digital and nondigital resources to answer their queries.

"The project is collaborative, because libraries in the partnership share reference responsibilities, and international participation broadens the coverage to 24/7 [twenty-four hours a day, seven days a week]," said Ms. Kresh. "The Library of Congress has provided the leadership for CDRS. ... A series of pilots over the next six months will test incrementally features of the service, including response time, interoperability, scope and size."

The Library's partners for the initial pilot are: Santa Monica Public Library; Morris County (N.J.) Public Library; Peninsula Library System (northern California); the National Agricultural Library (U.S.); the National Library of Canada; the National Library of Australia; the University of Texas (Austin); Cornell University; and the National Museum of American Art.

The Collaborative Digital Reference Service (CDRS) project resulted from the "Reference Service in a Digital Age" institute, sponsored in June 1998 by the Library of Congress and the Library Solutions Institute of Berkeley, Calif.

"More than 130 librarians and administrators gathered to talk about how technology was affecting library services, specifically reference services. That meeting served as a wake-up call to the fact that the profession [librarianship] is changing irrevocably," Ms. Kresh added.

She then noted that the initial CDRS pilot has three phases that will run from Feb. 28 to October 1, 2001, when CDRS will be launched and made available to the public. "The challenge for libraries is to redefine their role in the Internet age. The health and wealth of our profession depends on the success of this project. Libraries must develop e-reference [electronic reference] services for the 21st century."

Digital Dissertations and the Library of Congress

Associate Register for National Copyright Programs Mary Levering, with William E. Savage, director of UMI Dissertation Publishing, gave an overview of CORDS (Copyright Office Electronic Registration, Recordation and Deposit System) and how it supports the UMI-Library of Congress agreement on digital dissertations. In January 1999 the U.S. Copyright Office and the Library of Congress signed a cooperative agreement with the UMI Co. (now Bell & Howell Information & Learning) that initiated fully electronic copyright registration and deposit of dissertations over the Internet using CORDS.

In addition, the agreement designates UMI's ProQuest Digital Dissertations as the Library's official offsite repository for a collection of more than 150,000 dissertations and theses converted to digital form since 1997, as well as those to be produced in the future. The agreement marks the first time that the Library has designated an official offsite repository for digital collections deposited with the institution. This represents an innovative method for expanding the Library's collection of digital research tools and for improving access, while reducing costs.

Linda Arret, a network specialist in NDMSO, discussed the four methods for accessing dissertations in the Library's reading rooms: the print versions of indexes and texts in the Microform Reading Room; the dissertation file provided by the Dialog Corp. for use by staff and researchers who have their own Dialog accounts; the remote access version provided by OCLC FirstSearch; and the new UMI Digital

Dissertation service for dedicated access by Library staff and onsite researchers. (The standalone and networked CD-ROM version of dissertations is no longer available.)

According to Ms. Arret, much has been learned about user behavior with the Digital Dissertation service: Researchers perform about 3.5 searches per login session; in only one of three sessions do researchers request more than one full-text download; in any given month, the number of inquiries of Microform Reading Room staff regarding dissertations is outstripped by the number of searches and downloads handled electronically; in general, researchers do not print the entire texts of digital dissertations using Library printers; and researchers are pleased that, for a limited time after an online request, they can still retrieve the full text from onsite and offsite locations.

W3C and Libraries

Network development and MARC Standards Office Chief Sally McCallum moderated a session about the World Wide Web Consortium (W3C) that led to a discussion of whether the library community's interests are properly represented in the consortium and how the community might better influence the consortium. Panelists were Ray Denenberg, senior network engineer in NDMSO; Terry Noreault, vice president, Office of Research, OCLC; and Mark Needleman, product development specialist for standards at Data Research Associates Inc. (DRA).

Mr. Denenberg, who is the Library's representative to the W3C, gave an overview of the W3C, which was established in 1994 to develop common protocols for the Web, promote its evolution and improve interoperability. He noted that of approximately 400 W3C members, very few have strong ties to the library world, though most share interests in common with the library and information community. The W3C is developing standards in areas where the library community has much at stake, including character sets, identifiers, metadata, style sheets, privacy, digital signatures and accessibility for people with disabilities.

Each panelist described his organization's interests in the W3C and perspective on the library community's interest. Mr. Noreault also described the Resource Description Framework, RDF, the fundamental building block of the "Semantic Web," which the W3C envisions will allow humans to express themselves in terms that computers can interpret, thus leading to improved problem-solving and resource location.

CNI Executive Director Cliff Lynch and Tim Berners-Lee, the W3C staff director and "founder" of the World Wide Web, were part of the audience. Mr. Berners-Lee thanked Mr. Denenberg for his presentation. ◆

Ms. Morris is in the Cataloging Directorate, and Ms. Pyne is in the Operations Directorate. Ms. Arret, Mr. Denenberg, Ms. Kresh and Mr. Tabb contributed to this article.

Conservation

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curator of the exhibition, during a May 8 preview. Mr. Brylawski, who is head of the Library's Recorded Sound Section, also thanked the Hope family for taking such good care of their father's scrapbooks, materials and other items that form the collection.

For nonpaper and book formats, the Library has guidelines for extracting signals from deteriorated or at-risk audio or videotape recordings. "The challenge is to capture as accurately as possible the entire sound or moving-image artifact and move it to the next generation of information carriers," said Mr. Roosa.

As the video screens flicker in the low-light gallery, automatic sensors monitor the temperature and relative humidity, which ideally should remain stable at 50 degrees Fahrenheit and 50 percent relative humidity (+/– 5 in each case). Ms. Condon worked with the exhibition designers to ensure the cases had good gaskets to buffer the exhibition from potentially damaging temperature and humidity fluctuations.

Ms. Condon also recommended that the lighting be kept low, and that light-sensitive items in the exhibition be displayed for not more than six months at a time. Because light damage is cumulative based on the amount and duration of light falling on the artifacts, an important conservation element is to balance visibility for the public with the vulnerability of materials on exhibit.

"Whenever an institution decides to put a collection on exhibit, it is a statement of commitment to provide resources toward that collection," said Mr. Roosa. "These items have a history of being curated by the Hope family and staff. Our obligation is to continue to maintain the collection's integrity through judicious preservation efforts that present the Hope materials in the best, most accurate intellectual and aesthetic light." ◆

Yvonne French is a fellow in the Library's 1999-2000 Leadership Development Program. Free-lance writer Donna Urschel and Craig D'Ooge of the Public Affairs Office contributed to this report.

Hope

continued from page 146

Public Service

Hope's fifty-year commitment to public service has made him one of the most honored and esteemed performers in history. His charitable work and tours on behalf of the armed forces have brought him the admiration and gratitude of millions and the friendship of every U.S. president States since Franklin D. Roosevelt.

In a recent act of generosity, Hope donated his personal papers, radio and television programs and his treasured Joke File to the Library of Congress and the people of the United States.

The Bob Hope Collection at the Library of Congress joins many important collections that document the entertainment arts in America. Preserved at the Library is the full record of Bob Hope's extraordinary creativity, his unselfish contributions to his country and the testimonials and thanks he has received from those whose lives he has enriched. ◆

Mr. Brylawski is curator of this exhibition and head of the Library's Recorded Sound Section.

ALL RIGHT, BLONDIE, COME ON ---THE ORGAN IS PLAYING "HERE COMES THE BRIDE"!
--AND I PRONOUNCE YOU MAN AND WIFE
WELL, FOR GOODNESS SAKES
WHAT A PITY!
WHY DID THEY PICK FRIDAY? THEY'LL NEVER BE HAPPY. MARK MY WORD!
YOU'LL HELP ME WITH THE DISHES, WON'T YOU, DARLING?
YEH, BUT WE'LL WORRY ABOUT THE DISHES AFTER WE GET BACK FROM OUR HONEYMOON
CHIC YOUNG

After a long and harrowing courtship (see strips below from 1931 and 1932), flapper Blondie Boopadoop and millionaire heir and playboy Dagwood Bumstead finally tie the knot in Chic Young's comic strip of Feb. 17, 1933. All *Blondie* comic strips are reprinted with the special permission of King Features Syndicate.

Blondie Gets Married!

Library Exhibition Celebrates Work of Chic Young

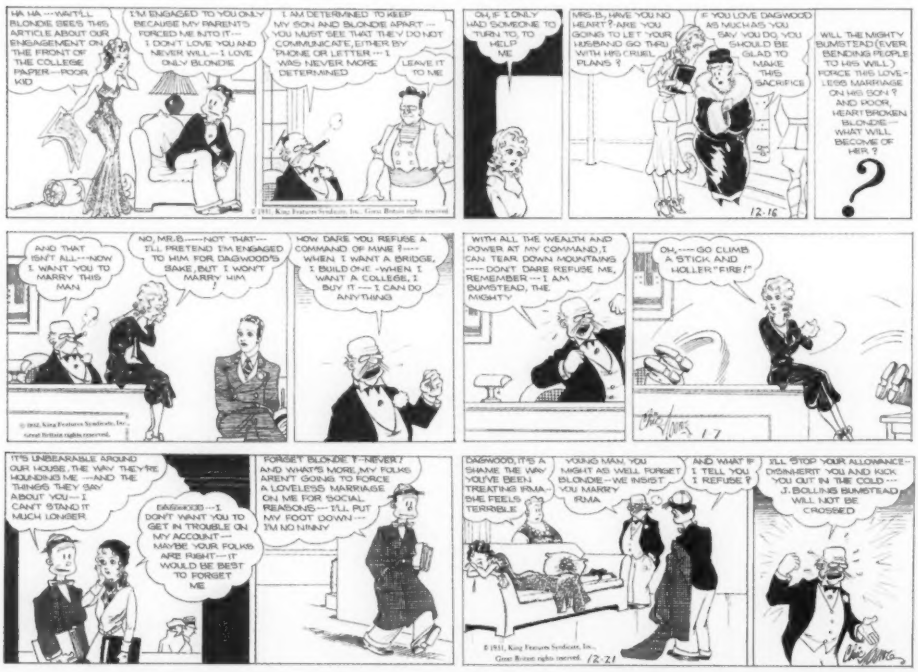
BY SARA W. DUKE

Everyone knows *Blondie*. More than 2,000 newspapers publish the comic strip in 55 countries and 35 languages. The "Dagwood sandwich" has made its way into *Webster's New World Dictionary*. The antics of the Bumsteads have been featured in movies, novels and comic books. Blondie graces a U.S. postage stamp issued to commemorate the 1995 centennial of the American newspaper comic strip.

First appearing at the outset of the Great Depression, *Blondie* celebrates its 70th anniversary this year. Now written by Dean Young, the son of originator Chic Young, and syndicated worldwide by King Features Syndicate, it retains its status as one of the most widely read comic strips in the history of the genre.

The Library exhibition "Blondie Gets Married!" presents 27 drawings, classic examples of Chic Young's much-loved creative wit, selected from 150 original works given to the Library by Jeanne Young O'Neil, the artist's daughter.

"I know my father would be as proud as I am," said Ms. O'Neil, "to have his work housed and preserved in the Library of Congress as part of one of the finest, most extensive and distinguished collections of American cartoon art in the world. I believe my father's comic strip, Blondie, exemplifies middle-class family life in America (and many times in the world), and I know the greatest opportunity for his work to live on into generations to come is in the Library." The Library, now in its Bicentennial year, recognizes this major acquisition as a "Gift to the Nation," preserving the legacy of one of America's most talented cartoon creators.


HA HA --- WAIT'LL BLONDIE SEES THIS ARTICLE ABOUT OUR ENGAGEMENT ON THE FRONT OF THE COLLEGE PAPER---POOR KID
I'M ENGAGED TO YOU ONLY BECAUSE MY PARENTS FORCED ME INTO IT--- I DON'T LOVE YOU AND NEVER WILL--- I LOVE ONLY BLONDIE
I AM DETERMINED TO KEEP MY SON AND BLONDIE APART --- YOU MUST SEE THAT THEY DO NOT COMMUNICATE, EITHER BY PHONE OR LETTER--- I WAS NEVER MORE DETERMINED
LEAVE IT TO ME
OH, IF I ONLY HAD SOMEONE TO TURN TO, TO HELP ME
MRS. B., HAVE YOU NO HEART? ARE YOU GOING TO LET YOUR HUSBAND GO THRU WITH HIS CRUEL PLANS?
IF YOU LOVE DAGWOOD AS MUCH AS YOU SAY YOU DO, YOU SHOULD BE GLAD TO MAKE THIS SACRIFICE
WILL THE MIGHTY BUMSTEAD (EVER BENDING PEOPLE TO HIS WILL) FORCE THIS LOVELESS MARRIAGE ON HIS SON? AND POOR, HEART BROKEN BLONDIE--- WHAT WILL BECOME OF HER?
?
12-16
AND THAT ISN'T ALL---NOW I WANT YOU TO MARRY THIS MAN
NO, MR. B.---NOT THAT--- I'LL PRETEND I'M ENGAGED TO HIM FOR DAGWOOD'S SAKE, BUT I WON'T MARRY HIM
HOW DARE YOU REFUSE A COMMAND OF MINE?--- WHEN I WANT A BRIDGE, I BUILD ONE---WHEN I WANT A COLLEGE, I BUY IT--- I CAN DO ANYTHING
WITH ALL THE WEALTH AND POWER AT MY COMMAND, I CAN TEAR DOWN MOUNTAINS---DON'T DARE REFUSE ME, REMEMBER---I AM BUMSTEAD, THE MIGHTY
OH,--- GO CLIMB A STICK AND HOLLER "FIRE!"
17
IT'S UNBEARABLE AROUND OUR HOUSE, THE WAY THEY'RE HOUNDING ME ---AND THE THINGS THEY SAY ABOUT YOU--- I CAN'T STAND IT MUCH LONGER
DAGWOOD---I DON'T WANT YOU TO GET IN TROUBLE ON MY ACCOUNT--- MAYBE YOUR FOLKS ARE RIGHT---IT WOULD BE BEST TO FORGET ME
FORGET BLONDIE?--NEVER! AND WHAT'S MORE, MY FOLKS AREN'T GOING TO FORCE A LOVELESS MARRIAGE ON ME FOR SOCIAL REASONS--- I'LL PUT MY FOOT DOWN--- I'M NO NINNY
DAGWOOD, IT'S A SHAME THE WAY YOU'VE BEEN TREATING RMA. SHE FEELS TERRIBLE
YOUNG MAN, YOU MIGHT AS WELL FORGET BLONDIE--WE INSIST YOU MARRY RMA.
AND WHAT IF I TELL YOU I REFUSE?
I'LL STOP YOUR ALLOWANCE--- DISINHERIT YOU AND KICK YOU OUT IN THE COLD--- J. BOLLING BUMSTEAD WILL NOT BE CROSSED
12-21

Blondie Boopadoop entered the world nearly 70 years ago, on Sept. 8, 1930, the featured character of a new comic strip by Murat Bernard

LIBRARY OF CONGRESS

BY GOLLY, HE'S GOING TO BE A GOOD DANCER... LOOK AT US DOING THE CARIOCA, DEAR!
OH, ISN'T THAT TOO CUTE FOR WORDS?
THERE'S THE BABY, DEAR, AND IT'S YOUR TURN TO WARM HIS BOTTLE!
HUH!
BLONDIE, WHAT DOES HE WANT? HE WON'T TAKE HIS BOTTLE...HE CRIES LIKE HE'S GOING TO EXPLODE WHEN I WALK THE FLOOR... I'VE TRIED EVERYTHING GREAT SCOTT, IT'S 4 A.M.
HE WANTS YOU TO DO THE CARIOCA!
6-13 CHIC YOUNG
DID THE STORK BRING ME, DADDY?
YES, COOKIE
HOW DID HE BRING ME HERE?
HE FLEW ACROSS THE WORLD, WAY UP HIGH IN THE SKY AND BROUGHT YOU TO OUR HOUSE
ISN'T IT AWFULLY COLD UP THERE, POP FOR A LITTLE BITTY NAKED BABY?
BLONDIE!
CHIC YOUNG 2-20

The young newlyweds give up Dagwood's inheritance in exchange for the simpler pleasures of married life ... including children, in these strips from 1934 and 1946, featuring Alexander (Baby Dumpling) and Cookie.

"Chic" Young (1901-1973). A flighty flapper, at first she dated playboy Dagwood Bumstead, son of the millionaire J. Bolling Bumstead, a railroad magnate, along with several other boyfriends. The comic strip floundered, however, until Young decided to have the couple fall deeply in love. Desperate to wed Blondie, in spite of his father's objections to her lowly social status, Dagwood went on a hunger strike until the elder Bumstead grudgingly acknowledged their relationship. He did, however, refuse to continue to support his son. The couple married on Friday, Feb. 17, 1933, and Dagwood, now disinherited, stripped of his wealth and family connections, was nonetheless blissfully happy with his sparkling, vivacious, yet unfailingly practical new bride. Americans, caught up in the woes of the Great Depression, immediately took to Chic Young's humorous daily reminders that love, not money, conquers all.

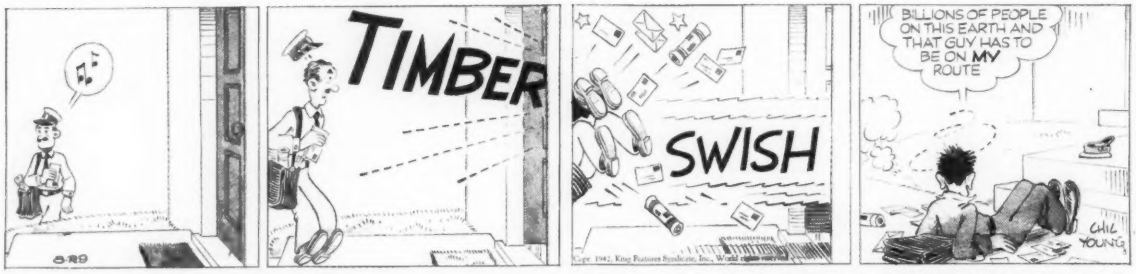
As a family strip, *Blondie* was such a big success because it dealt with universal themes: love, marriage, parenthood, work, relaxation, eating and sleeping. Like many American families, the Bumsteads lived in a rented house, Dagwood caught a bus to work, and they rarely went out for entertainment. Chic Young shied away from mentioning seasons or making consumer goods specific in order to reach an audience that might not own a car, the latest stove or refrigerator, or eat out regularly in restaurants. Fans all over the world identified with the Bumsteads. In fact, international readers were often surprised when they found out that the comic strip did not originate in their own country.

While the Bumsteads could have been anyone living anywhere, *Blondie* has been different from other comic strips from the start. Once she had married, Blondie ceased to be flighty; she had barely left the altar before asking Dagwood to help out with the housework, using flattery and gentle trickery to bend him to her will. Since 1933 he has done dishes, helped care for the children, cleaned the attic and cooked an occasional meal. Shortly after their marriage, in fact, Blondie organized local housewives and lobbied for an eight-hour workday. She led Dagwood to the sink full of dirty dishes with a wink to newspaper readers, many of whom might have felt overburdened by long days of managing a household. Blondie is the center of the Bumstead family household, capable of stopping Dagwood's tirades with a single look.

The exhibition and checklist were prepared with funds provided by the Caroline and Erwin Swann Memorial Fund for Caricature and Cartoon. The Swann Fund supports an ongoing program at the Library of Congress of preservation, publication, exhibition, acquisition and scholarly research in the related fields of cartoon, caricature and illustration.

The Library of Congress wishes to acknowledge the valuable contributions of Jeanne Young O'Neil in the preparation and planning of this exhibition. All images reprinted with special permission from King Features Syndicate and the heirs of Chic Young.

"Blondie Gets Married!" is on view in the Swann Gallery of Caricature and Cartoon, Thomas Jefferson Building, Monday through Saturday, 10 a.m.–5 p.m., from June 22 through Sept. 16.



An early encounter (1942) with Dagwood's early-morning nemesis, Mr. Beasley the Mailman. The two would collide on a regular basis for decades.

BLONDIE, WILL YOU PLEASE HAND ME MY BIG DRILL?
WHAT ARE YOU DOING?
MY SANDWICHES HAVE BEEN COMING APART, LATELY
10-9
SO, NOW, I DOWEL THEM TOGETHER, WITH A FRANKFURTER
CHIC YOUNG
DAGWOOD, STOP PLAYING WITH THOSE MEAT BALLS
CHIC YOUNG
YOU'RE JUST JEALOUS BECAUSE HUSBANDS HAVE MORE FUN THAN WIVES DO, WHEN THEY COOK
4-3

Food has always been one of Chic Young's favorite subjects, and the "Dagwood sandwich" has been memorialzied in the American lexicon. These strips are from 1944 (top) and 1964.

Yet it is Dagwood's zany antics and constantly foiled pursuit of personal pleasure that people remember: the huge sandwich made of apparently incompatible foods, the nearly missed bus, running into the mailman, Mr. Beasley and the interrupted baths and naps. Dagwood is the perfect foil to Blondie's steady ways.

Chic Young made sure that family life in *Blondie* reflected real life. Blondie and Dagwood have slept in the same bed from the day they were married, something it took television couples decades to achieve. Baby Dumpling (Alexander) arrived on April 15, 1934, followed by Cookie on April 11, 1941. Both children grew up, a rarity for gag-a-day comic strips, until the 1960s, when Chic Young realized that to retain the character of a family strip they would need to remain teenagers.

Born in Chicago, Murat Bernard Young grew up in St. Louis with a dream of becoming a cartoonist. His 1919 William McKinley High School yearbook documents his early ambition and talent with several humorous drawings, citing his nickname as "Chicken," from which he certainly derived his unusual pen name. Over the course of his celebrated career, he achieved his dream in spectacular fashion, producing *Blondie* seven days a week from 1930 until his death in 1973, with the exception of a year's hiatus following the death of his first son in 1937, when he found drawing Baby Dumpling too painful to contemplate. He produced more than 15,000 *Blondie* strips during his lifetime, creating a legacy of inventiveness, humor and creativity that stands the test of time and keeps us coming back for more. ◆

Ms. Duke is curatorial project assistant for cartoon and caricature in the Prints and Photographs Division.

Life with *Blondie's* Creator

BY JEANNE YOUNG O'NEIL

I am excited and honored to give the Library of Congress this selection of original *Blondie* comic strips, which represents the creative genius of my father, Chic Young.

In going through hundreds of strips, I felt an enormous sense of pride and awe in my father's ability to come up with clever, amusing ideas 365 days a year. I remember him saying, "I've succeeded if I bring a smile to someone, somewhere." One of the ways he accomplished this goal was by having a basic premise to which he strongly adhered. His belief was that most people the world over have some things in common: eating, sleeping, going to work and raising a family. In a nutshell, focusing on that was his formula.

And so each day, my very disciplined father went into his office (always in our home) to create his beloved comic strip, *Blondie*, for his beloved fans all over the world. My father worked at home, and for me that meant the unique privilege of having two loving and caring parents 24 hours a day. What it meant for Dad, I believe, was 24 hours of daily family life with all its unique activities, rituals and interactions to observe and analyze. He was truly "in the trenches," to get ideas.

His genius was in *seeing the moment*, knowing how and when to embellish or simplify and how to cap it off with a rib-tickling punch line. Once he got the idea, Dad could "whip out" all four panels in a matter of minutes, drawing with his hand and arm in constant motion ... a fascinating feat!

My father would emerge from his studio each afternoon with the penciled "proof strips" in hand and run them by my mother, Athel Lindorf, an accomplished concert harpist (and the consummate family speller), to get her expert opinion and, if necessary, spelling corrections.

I believe their lifelong teamwork was another reason for *Blondie's* great success. Dad really understood the man-woman relationship.

Dad could send in ideas from anywhere, which meant we could travel a great deal. And we did. Every other year, we moved—kids, cars, dogs and all, from California to Florida and back again (except for the years in Europe, Hawaii and the Dude Ranch in Tucson). Wherever we went, my shy and gentle father people-watched. We walked and watched with him, looking at people doing what they do and noticing where they did it. That unquenchable love of seeing, *really seeing*, made him a top-notch expert on ordinary folks everywhere.

As I'm writing, I have his 1919 McKinley High School yearbook in hand. I'm looking very lovingly at his class yearbook (for he was the best Dad in the world) and enjoying his early cartoons sprinkled throughout. By his name it says, "Hobby—*drawing cartoons*, Greatest Desire—*to be funny.*" So simply stated! So clearly expressed! I know he fulfilled his dream every day when I think of him saying, "I've succeeded if I bring a smile to someone somewhere." ◆

DAGWOOD, YOU HAVE ONE MINUTE TO CATCH YOUR BUS
HAVE ALEXANDER'S ROLLER SKATES READY!
9:15
BUS STOP
CHIC YOUNG
WE'LL BE LATE FOR SCHOOL·· MY WATCH SAYS 8:30
MY CLOCK SAYS 7:20
DAGWOOD·· MY KITCHEN CLOCK SAYS 9:A.M.
5-1
THE HALL CLOCK SAYS 9:20
MY WATCH SAYS SEVEN O'CLOCK
THEY'RE EITHER GOING TO BE AWFULLY EARLY OR AWFULLY LATE
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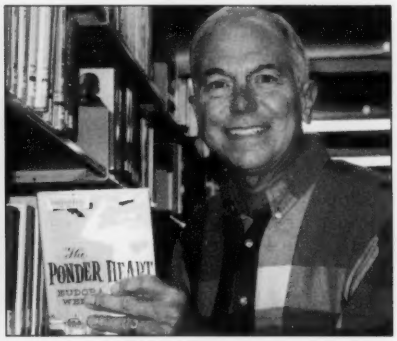
Two perspectives, from 1944 and 1972, on the eternal problem of getting to work on time. These days, Dagwood forgoes the bus in favor of a carpool.



John Prichard and Thurman Boykin determine where to display the National Library Week proclamation issued by Mississippi Gov. Ronnie Musgrove; Mississippi Center for the Book coordinator Thurman Boykin also is a radio talk show host on WJNT in Jackson, a descendant of Civil War diarist Mary Boykin Chestnut, and an organizer of the Eudora Welty Film and Fiction Festival. Here he displays his discovery in the stacks of Welty's novel *The Powder Heart*, which has recently been made into a movie to be seen this fall on television's "Masterpiece Theatre."

News from the Center for the Book

Mississippi Center for the Book Approved

The Library of Congress has approved a proposal from the Mississippi Library Commission for the creation of a Mississippi Center for the Book that will be affiliated with the Center for the Book in the Library of Congress.

"We're delighted to welcome Mississippi to our growing network of state centers for the book," said John Y. Cole, director of the national center. "It becomes our 40th state center affiliate in a network that also includes the District of Columbia."

"Mississippi's Center for the Book will become a leader in both celebrating our state's enviable literary legacy and in strengthening our efforts to combat illiteracy," said John A. Prichard, executive director of the Mississippi Library Commission. "The center will have permanent headquarters in the new state library building authorized by the Mississippi legislature last year."

The statewide Steering Committee for the Mississippi Center for the Book met in Jackson on March 28 to complete work on its proposal to the Library of Congress. The committee includes authors, teachers, book and newspaper publishers, librarians, public officials and representatives from the Mississippi Humanities Council. The 13 members of the Board of Directors will be selected by the Mississippi congressional delegation and the Mississippi Library Commission. There also will be a 15-member honorary board of advisers. Melanie Musgrove, Mississippi's first lady, is lending her support to the project.

Early Mississippi Center for the Book projects will include the creation of a Web site, the Authors in Libraries and Writers Talking statewide programs and the development of a statewide book festival.

For information about the Mississippi Center for the Book, contact Thurman Boykin, coordinator, Mississippi Center for the Book, Mississippi Library Commission, 1221 Ellis Ave., P.O. Box 10700, Jackson, MS 39289-0700; telephone: (601) 961-4123; fax: (601) 354-6713.

Jim Higgins

Mary Wolfskill of the Manuscript Division talks with historian Jack Rakove before his talk in the Madison Hall, with Walker Hancock's statue of James Madison in the background.

History, Politics and Poetry Featured in "Books & Beyond" Programs

New publications from the Library of America were discussed in two recent Center for Book programs. On March 23, Pulitzer Prize-winning historian Jack N. Rakove, editor of the Library of America's *James Madison, Writings* (1999), discussed Madison, his work and his influence in a program that was held in Madison Hall in the Library's James Madison Memorial Building. On April 26, poets John Hollander and Carolyn Kizer read selections from *American Poetry: The Twentieth Century*, a new two-volume Library of America anthol-

Jim Higgins

Poets Carolyn Kizer and John Hollander review the poems they plan to read and discuss on April 26; Library of America publisher Max Rudin presents John Cole with copies of the new two-volume anthology, *American Poetry: The Twentieth Century.*

ogy. Both programs were in the center's "Books & Beyond" series, which features authors of books of special relevance to the Library of Congress and its collections. The April 26 program was cosponsored with the Library's Poetry and Literature Center.

Introducing Jack Rakove, Center for the Book Director John Y. Cole talked briefly about James Madison as a "neglected" founder of the Library of Congress, noting in particular Madison's 1783 "list of books" for the Continental Congress (the books were never purchased) and his memorable quotations about knowledge, liberty and learning at the outside entrance to the Madison Building and on the walls of Madison Hall. In his presentation, Mr. Rakove emphasized Madison's unique role, not just as "the great constitutional engineer of the late 18th century" but also as "a political actor" deeply engaged in political life at every turn who effectively "combined the thinking and the doing." Mr. Rakove also spoke as an editor, explaining why he included certain Madison writings and omitted others.

Library of America publisher Max Rudin and Nancy Rogers, director for public programs at the National Endowment for the Humanities, which is a principal Library of America funder, presented brief remarks during the opening of the April 26 program. In honor of both the Library of Congress's Bicentennial and National Poetry Month, Mr. Rudin also presented Mr. Cole with copies of all previous Library of America poetry publications. In their presentation, John Hollander and Carolyn Kizer took turns reading and discussing favorite selections from the anthology, which they helped edit. Mr. Hollander chose poems by Edward Arlington Robinson, Robert Frost, Marianne Moore, Wallace Stevens, Dorothy Parker, Laura Riding, Robert Penn Warren, Theodore Roethke, Elizabeth Bishop, Countee Cullen and May Swenson. Ms. Kizer read poems by Vachel Lindsay, Robinson Jeffers, H. Phelps Putnam, Louise Bogan, Kenneth Fearing, Stanley Kunitz, Robert Hayden, Muriel Roykser, Josephine Jacobson and Hart Crane.

Kansas on Wheels

The Kansas Center for the Book's WOW (Words on Wheels) renovated bookmobile takes book and reading programming, plus small exhibits, into every corner of the state. Brightly painted with orange "reading" sunflowers and driven by Kansas Center for the Book coordinator Susan Marchant, (above left, with James Rhodes and Donna Tyron of the Topeka and Shawnee County Public Library), the bookmobile features displays of books by Kansas authors and illustrators. This summer's theme is "Kansas in Crime: Mystery Writers of the Sun Flower State," taking advantage of a grant recently received from the Kansas Humanities Council for a film and book discussion group that examines the writing lives of crime writers Sue Grafton, Marcia Muller and Kansas native Sara Paretsky. The California Center for the Book is a project partner. ◆

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